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WESTCHESTER HAS NEW SUCCESS AT SECOND FESTIVAL

Huge Tent Near Kensico Dam at Valhalla, N. Y., Is Scene of Series of Impressive Concerts—Army of School Children Participates—Haydn's "Creation" Sung at Final Program—Soloists for Three-Day Event Include Dusolina Giannini, Mabel Corlew, Maria Montana, Ernest Davis and Norman Jollif—Morris Gabriel Williams Conducts Festival Chorus

IN a gargantuan tent on the Plaza of the Kensico Dam at Valhalla, New York, the second annual Westchester County Music Festival was held, Thursday, Friday and Saturday of last week, with upwards of 5,000 persons taking part, and with audiences which probably totaled around 17,000. The success of the first Festival a year ago, held on the Bronx River Parkway at White Plains, led to an expansion of the plans of the Westchester Choral Society, which promoted the Festival under the auspices of the Westchester County Recreation Commission, and the second endeavor not only found nearly double the number of choral singers enrolled, but was marked by the presentation of more ambitious music.

Taking part were the Westchester Festival Chorus, numbering about 1800 singers, a school children's chorus of 2500 unchanged voices, a high schools glee club of 500 voices, smaller choruses of Russian, Polish and Negro residents of the county; the finalists in competitive choral contests which immediately preceded the Festival, these ranging in numbers from a male quartet to mixed choruses of more than 100 voices; and, as instrumental forces, a Festival Orchestra drawn from New York's symphonic organizations, and a student orchestra of young players from the county's various high schools.

Soloists were Dusolina Giannini, soprano, Thursday evening; Mabel Corlew, soprano, Friday evening; and, for the final program, Saturday evening, Maria Montana, soprano, Ernest Davis, tenor, and Norman Jollif, baritone. Morris Gabriel Williams, county choral director, was the Festival conductor, and had under his baton choral groups from virtually every village in the county. Briarcliff, Eastchester, Hastings, Larchmont, Mamaroneck, Mount Vernon, New Rochelle, Bedford, Mount Kisco, Ossining, Peekskill, Pleasantville, Portchester, Tarrytown, White Plains and Yonkers were but some of the communities drawn upon for the choral membership.

Including the school children's festival on Friday afternoon, four concerts were given. Westchester County supplied the larger part of each of the audiences, though trains from New York City conveyed to Valhalla, or to White Plains, where the journey was resumed by automobile, a considerable number of

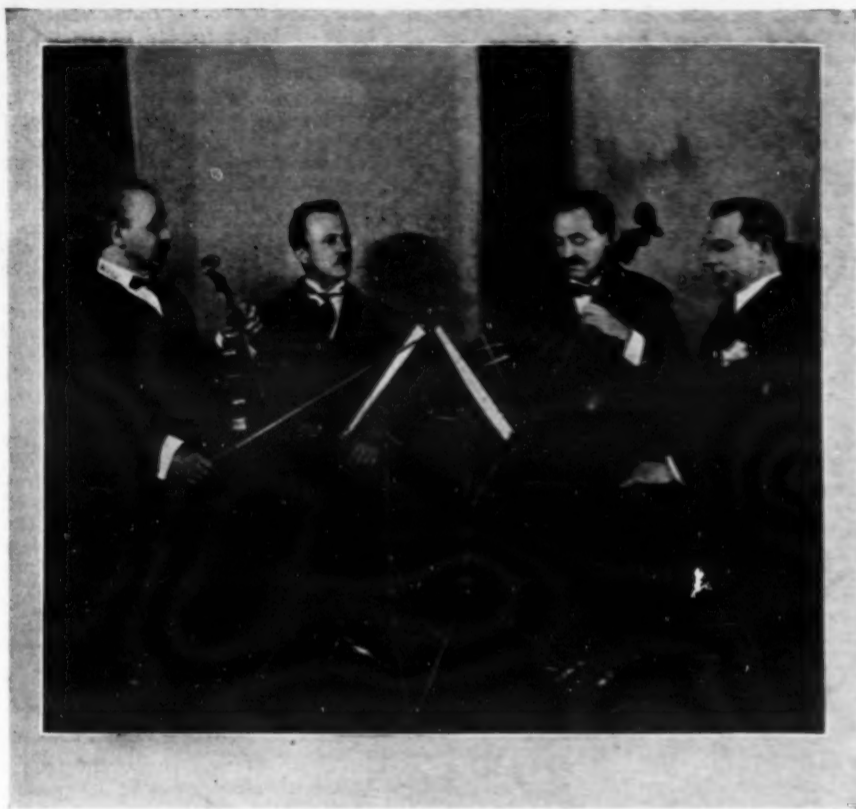


Photo by Fernand de Gueldre

THE FLONZALEY QUARTET

The Twenty-Second Season of This Noted Chamber Music Organization Was Recently Concluded with a Tour of England and Spain, Including an Appearance at the Royal Palace in Madrid. The Members of the Quartet Are (Left to Right) Adolfo Beti, Alfred Pochon, Iwan d'Archambeau and Nicolas Moldavan. (See Page 29)

Milwaukee to Give Concerts at Cost

MILWAUKEE, May 22.—In an effort to promote local music-giving, a co-operative enterprise has been started by which concerts will be given at cost. The new body is to be known as the Civic Concert Association, and was organized at a dinner held in the Pfister Hotel. Victor L. Brown was elected president, and other officers are: Mackey Wells, vice-president; Marion Andrews, secretary, and James L. Crittenden, treasurer.

Besides these officers, on the board of directors are Mayor Daniel Hoan, Herbert N. Laffin, Mrs. James H. Hackett, H. H. Jacobs, Walter H. Bender, Mrs. George Earling, Nat Stone, Herman Uihlein and Fred J. Schroeder. Leading attorneys, department store owners, manufacturers and men prominent in business have agreed to serve on the board.

The first move of the Civic Concert Association will be to stage a drive with about 300 workers, who will sign up memberships in the Association at \$5 each, to pay for expenses of a series of concerts in the Auditorium. Not less than six, and probably ten, concerts will be given by leading artists. The minimum number of memberships set is 2000, which would provide \$10,000 to be spent for hall and artists. But it is hoped to get 4000 memberships, which would assure the giving of ten concerts at the same price—\$5.

The Auditorium has an elastic seating arrangement by which its capacity can be varied from 2700 to 5000, or even 8000, if needed, by means of a large moveable curtain. As much of the hall will be used as required.

Herbert N. Laffin, a member of the board of the Association, is an enthusiastic proponent of the plan. He started the movement by getting every member of the Professional Men's Club to take the \$5 memberships. He is only one of scores of active workers. Talks will be given at stores to employees and in fac-

ories to promote the plan.

There will be no reserved seats for the series. "First come, first served," will be the rule. Thus, it is hoped to form a democratic body through which thousands of persons who have never attended first-class concerts before will be induced to attend. Only those who take course tickets will be admitted. No single admission tickets will be sold and no person will be allowed to buy tickets after the formal week's drive is concluded.

The plan calls for the giving of concerts by the finest performers, at a price of fifty cents, or a little more, for tickets. Claudia Muzio is expected to be one of the artists booked under this plan, but no definite list of attractions will be announced until the ticket drive is completed and the amount of the fund is known. Thus, it is believed, no guarantee will be needed and no deficit is possible.

C. O. SKINROOD.

Teatro Colon Hears Premiere of Boito's "Nerone"

BUENOS AIRES, May 23.—The South American premiere of "Nerone," by Boito, was given in the Teatro Colon last night, with scenery shipped from La Scala, where the opera was first performed. The brilliant cast included Claudia Muzio as Asteria; Aureliano Pertile as Nero, a rôle he created at Milan; Cesare Formichi as the false prophet Simon Maccus. Benvenuto Franci made his debut at the Colon on this occasion. Gino Marinuzzi conducted. Despite the length of the opera and some dull moments, the spectacular sets and brilliant cast, numbering 500 in all, aroused great interest, and Ottavio Scotto, the manager, has scheduled dates for future performances.

ANN ARBOR OPENS ANNUAL FESTIVAL WITH GALA LISTS

Thirty-Third Series of Concerts by Choral Union and Chicago Symphony Enlists Notable Artists—Frederick Stock Conducts Opening Program, with Louise Homer as Fêted Soloist—"Elijah," Given on Second Night under Earl V. Moore, Brings Fine Achievement by Local Choristers and Assisting Singers—Hanson's "Beowulf" Scheduled for First Performance

ANN ARBOR, MICH., May 21.—The thirty-third Ann Arbor May Festival opened in Hill Auditorium on the evening of May 19, before an audience estimated at nearly 5000. Outstanding among the programs of the two first days were the opening concert of the Chicago Symphony, under Frederick Stock, with Louise Homer, contralto, as soloist, and a superb performance of "Elijah," given on the second night.

The Choral Union distinguished itself in the Mendelssohn oratorio, giving perhaps the finest performance in its history. Earl V. Moore conducted, and the accompaniments were furnished by the Chicago Symphony and Palmer Christian, organist of the University of Michigan, who trained the chorus during the absence in Europe of Mr. Moore.

The soloists were Marie Sundelius, soprano of the Metropolitan Opera, Jeanne Laval, contralto; Charles Stratton, tenor, and Theodore Harrison, baritone. Mme. Sundelius sang with ease and surety, and with beautiful quality of voice. Miss Laval's tones were of rich and vibrant quality in the air, "Oh Rest in the Lord." Mr. Stratton's performance was that of one who is closely conversant with the score. Mr. Harrison's appearance had created much advance interest, as he is resident in Ann Arbor. In the rôle of *Elijah*, he sang with much dignity and force—a truly impressive performance.

Minor solo rôles included that of *The Youth*, sung by Thelma Lewis, who revealed a clear voice. The trio, "Lift Thine Eyes," was beautifully sung by three students of the Michigan University School of Music, Odiana Olson, Josephine Mitts and Margaret Calvert.

The festival began in brilliant style with the performance by the Symphony of Goldmark's melodious and Wagnerian Overture, "Im Frühling." Mme. Homer made a superb impression upon her hearers with the great aria, "Non piu di fiori" from Mozart's "Titus." This number brought an encore, "My Heart at Thy Sweet Voice" from "Samson and Delilah." For her second group, the contralto sang her husband's, Sidney Homer's, "Song of the Shirt," a dramatic setting of Hood's doleful poem, orchestrated by Mr. Stock, and an aria from Verdi's "Don Carlos." She was compelled to give several encores, an aria from "Il Trovatore," Haydn's "Maid" and Bohm's "Calm as the Night."

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JEWISH PERFORMERS AID NEW YORK FUND

Throngs Fill Madison Square Garden and Pay Exceptional Prices

One of the most expensive concerts on record was given Sunday evening, May 23, in Madison Square Garden, when celebrated Jewish artists appeared for the benefit of Yeshivah College, now being erected on Amsterdam Avenue between 186th and 188th Streets. Tickets sold for \$25, \$50 and \$100 each, while the price for boxes was \$1,000 and \$1,500 each. For one box containing nine seats, Mendel Gottesman paid \$50,000. Adolph

Lewisohn purchased a block of seats in the \$100 section for the benefit of music lovers who could not afford the admission price. About 12,000 persons were present, and the receipts will total several hundred thousand dollars.

Ossip Gabrilowitsch planned the program and appeared as composer, pianist and conductor. The program was devoted exclusively to Jewish works, ranging from ancient Biblical themes to modern works. The feature of the evening was the premiere of the *Prélude and Act III* from "King Solomon," an opera by P. J. Engels. Cantor Josef Rosenblatt took the rôle of the prophet *Achija*, and his son, Haeny Rosenblatt, and Beatrice Vero and Saul Roselle were in the cast. The composer conducted.

The soloists, in addition to those mentioned, were Mordecai Herschman, Florence Stern, Mischa Levitzki, Evsei Belousoff, Elisabeth Rethberg, Oda Slobodskaya, Josef Rosenblatt, Myron Poliakin. Harold Bauer played with Mr. Gabrilowitsch, Saint-Saëns' Variations for two pianos on a theme by Beethoven. Alexander Smallens conducted orchestral accompaniments. Among the composers represented were Meyerbeer, Bruch, Weber, Saint-Saëns, Mendelssohn, Milner, Chalit, Rubinstein, Moszkowski, Gabrilowitsch and Rosenblatt.

The chief speaker was Mayor Walker. Samuel Levy, chairman of the executive committee of Yeshiva College, and Gustavus A. Rogers, chairman of the festival committee, were the other speakers. Governor Smith sent a telegram, regretting his inability to attend, and illness prevented the appearance of Isa Kremer.

MILWAUKEE WINS WISCONSIN CONTEST

Interest Among Schools of State Found to Be on the Increase

MILWAUKEE, May 22.—The third Wisconsin high school music contest, held at Madison on May 7 and 8 by the University of Wisconsin School of Music, showed a marked increase of interest in music among the public schools of the State, as indicated by the large number of contestants entering, both in the preliminary contests and in the final competition. The largest registry of contestants from small-town high schools was especially notable.

The contest this year was for two classes of contestants, the division being made upon the size of the towns from which the high school registered. This assured fair competition, since schools from small towns were not compelled to compete against schools outclassing them both in size and equipment.

Preliminary contests were held two weeks before the finals in the nine normal schools of the State. In one district alone nearly 500 were entered for the preliminary, and these were almost entirely in Class B, which comprised all schools from towns with less than 10,000 population. One other district was not far behind, and there was an increase in every district over last year. The total number of entries in the preliminary contests was more than 2,500.

Washington High School of Milwaukee won the State championship with fifty-two points, taking first place in four group events and in two solo events. Next was Chippewa Falls High School, with twenty-four points, made by winning first place in two group events and in two solo events. Third was the Wisconsin School for the Blind, with twenty-three points, made by taking one first in a solo event and five second places, three of them in group events.

In the final contest there were 1078 entries in all events in both classes. Allowing for about 250 duplications, more than 850 students from schools in every part of Wisconsin were entered. Forty-eight high schools were represented.

Judges for the contest were J. W. Beattie, director of public school music in Northwestern University, Evanston, Ill.; Melvin S. Snyder, director of music in the public schools of Gary, Ind., and Charles E. Lutton, professional vocalist of Chicago.

The University Committee included Leland A. Coon, Edgar B. Gordon and Aagot Borge, with the director of the school, Dr. C. H. Mills.

Modern Italian Music for Exposition in Milan

AN exposition of contemporary Italian music will soon be opened in Milan, according to dispatches from Europe. The committee of composers which is organizing the exhibit includes a number of the most prominent names in the modern music of that country. Among these are Ildebrando Pizzetti, Riccardo Pick-Mangiagalli, Adriano Luvaldi, Ettore Panizza, Alceo Toni, Retzo Bossi and Alberto d'Erasmus. The aim of the exposition is to show the actual musical productivity of Italy and to make the general public better acquainted with it.

Will Give "Aida" at Festival in Maine

BANGOR, ME., May 22.—William R. Chapman, conductor of the Maine Music Festivals, has announced through the Eastern Musical Association, of which Clarence C. Stetson is president, the artists for the thirtieth festival, to be held in this city Sept. 30, Oct. 1 and 2. Marion Telva, soprano of the Metropolitan Opera Company, and two other artists to be announced, will be the soloists for the opening evening. Beniamino Gigli, tenor of the Metropolitan Opera, will be the star the second evening. The third, and last, evening concert will present "Aida" in English, in concert form, with the following cast:—*Aida*, Marcella Roessler; *Amneris*, Marion Telva; *Priestess*, Fanny Louise Block; *Radames*, J. De Gabiria; *Amonasro*, to be announced; *Ramfis*, James Wolfe; *King*, Ralph Moan; *Messenger*, Harry Raeburn. The Friday matinée will present Benno Rabinoff, violinist, as soloist. The Saturday matinée will present the Young People's Chorus, composed of the schoolchildren of Bangor, Brewer and nearby towns, under the direction of Adelbert W. Sprague. The orchestra, as in former seasons, will be composed of solo players selected from the Philharmonic Society and New York Symphony by Attilio Marchetti. JUNE L. BRIGHT.

Springfield Children Hold Festival

SPRINGFIELD, OHIO, May 22.—More than 4000 children took part in the sixth annual May Festival of the music department of the schools, of which G. R. Humberger is the general supervisor. The Festival came to a close on Friday night, May 21, after four days. Memorial Hall, where the programs were given, was filled to capacity, standing room being at a premium. It is estimated that 10,000 persons attended the performances. These were considered the most successful ever given in the city.

It was necessary to build an extra platform to hold the youthful musicians, who presented their vocal and instrumental numbers with a fine showing of talent. The Festival began with a program by the primary grades, showing work of the chorus and rhythm band, under the direction of Ella E. Gaver, assistant supervisor. Closing the Festival was a fine program by the Springfield Civic Orchestra, of which Charles L. Bauer is the director. This orchestra is composed entirely of local players, who give gratis services. The numbers presented were the Overture to "Raymond" by Thomas, the "Unfinished" Symphony of Schubert, the Andante Cantabile by Tchaikovsky, "Egyptian" Ballet by Luigini, and "Evolution of Dixie" by Lake.

American Union of Swedish Singers Will Hold Festival in New York

The American Union of Swedish Singers will hold a festival in New York, on May 30, 31 and June 1. The Crown Prince and Crown Princess of Sweden are expected to be the guests of honor at the second of two concerts, to be given in the Metropolitan Opera House on May 30 and 31. The soloists will be Julia Claussen, contralto, and Marie Sundelius, soprano, both of the Metropolitan Opera, and Folke Anderson, tenor of the Stockholm Opera. A large orchestra, conducted by Howard Barlow, will play Swedish compositions, and the chorus of 500, conducted by Ernst Francke of Worcester, will sing Swedish songs. As a preliminary to the festival, the chorus will go to Washington to sing at the unveiling ceremonies of the monument to John Ericsson, inventor of the Monitor, on May 29.

More Singers for Cincinnati Opera

CHICAGO, May 22.—Marta Wittowska, contralto, formerly of the Chicago Opera, will return to the stage this summer as member of the Cincinnati Company, singing *Amneris*, *Azucena* and *Ortrud*. Mabel Sherwood, who has been heard here as guest of the Chicago Opera, will sing *Fiora*, and in Isaac Van

The choruses and the orchestras are composed of children who have shown the most talent during the year, and the Festival is therefore an incentive to good work. One of the soloists of Thursday night was Veronica Frank, cellist, who won the first place in the 'cello section in the national high school orchestra contest conducted in Detroit.

Programs were given by the primary grade pupils on the opening night. On Wednesday, the intermediate grades were presented, with the chorus and orchestra.

On Thursday, the junior and senior chorus and orchestra were heard under the director, G. R. Humberger. Among the works presented were the Overture "Mosaic," March "Tzigane" and "Reminiscences of Walteufel" by Sereby; Brahms' "Hungarian" Dances, Nos. 3 and 6, by the orchestra; "Liebesfreud" of Kreisler by Reva Goldberg, violinist; chorus, "Deep River" by Burleigh, and "The Shepherd" by West; mixed chorus, "Music of the South" by Dvorak; "Polichinelle" by Rachmaninoff, Gertrude Stein, pianist; chorus, "Love's Greeting" by Elgar; Concerto in A Minor by Goltermann. Veronica Frank, cellist; chorus, Italian, German, Russian and Finnish folk-songs, and "American Youth" by the orchestra, under Fred Cauer. ANNA MARIE TENNANT.

Grove's "The Music Robber." Raymond Koch, baritone, will make his operatic debut as *Bitterolf* in "Tannhäuser." Clarence E. Cramer, in announcing these additions to his roster, states that his policy will be to avoid engaging celebrities whose appearances entails "unheard-of expense," and artists who have never been heard of at all. "There is not enough opera of the middle grade produced in America," he says. "At Cincinnati we are trying to keep to the center of the road, engaging good American artists with voice, personality and routine."

Paderewski Heads Passenger Lists of Outgoing Ships

Ignace Jan Paderewski headed the list of musicians sailing last week for Europe. He and Mme. Paderewska left on the Paris May 22. Also on the Paris were Paul Kochanski, Polish violinist, and Ottokar Bartik, ballet master of the Metropolitan Opera Company. Margareta Bruntz sailed on the Leviathan May 22; Christopher Hayes on the Pennland the same day. Earlier in the week on the Thuringia went William Burt. The Royal Swedish Navy Band went on the Stockholm May 20. Arriving were Else Heuchel, Wiesbaden opera singer, and Frederic Lamond, pianist. May 24, on the Cleveland.

NEW YORK STUDENTS SCORE IN CONTESTS

Music Week Competitions Show Highest General Averages Yet Made

In the music contests held last week under the auspices of the New York Music Week Association, Inc., Ethel Heeren, who is blind, received the highest number of points in district 9. Her average was ninety per cent. She is eighteen years old, a student of Wadleigh High School.

In district 41, Queensboro, Rose Villhauer, pianist, and Milton Roth, Jr., violinist, each received 98, the highest mark awarded in any contest throughout the week. The latter played this year for the third time in the violin division.

In district 8, Manhattan, Victoria Danin and Herman Kopelinsky, who appeared in the senior sonata class, received a joint mark of 95, the highest in that district. Evelyn Graham, violinist, received 90, the highest mark in district 10. Other highest marks were as follows: district 11, Manhattan, Paul Winter and Samuel Kramar, both 92; Henry Uslander, Bronx, violinist, 93½; district 20, Bronx, Ruth Slavsky, 95, and Tessie Bloom, 90, both pianists; district 29, Brooklyn, Irene R. Lesser, violinist, 93; Philip Frank, Brooklyn violinist, 97; district 42, Queens, Elinor Weber, pianist, 92½, and Maria Napolitano, 90.

Other winners in various districts were Catherine de Sierro, Leon Kaplan and Frieda Siegel, all 88; Albert Iberling, 85; Harry Rosoff and Henry Kirsch, 90; Bernard Caup and Helen F. Rabb, both 86.

Among parochial school choruses the junior chorus of the School of the Blessed Sacrament received 87½ per cent in district 8, Manhattan, and is entitled to compete again for the silver cup it won last season. In the Bronx, district 18, the senior and junior choruses of St. Athanasius School scored respectively 89 and 87, and in district 20, Bronx, both choirs presented by St. Augustin's School scored 88. The chorus of Public School 58, Manhattan, which won the silver cup in the primary class last year under Miss Malone's direction, has been awarded 87½ per cent.

A number of silver and bronze medals were awarded to contestants.

As last year, George H. Gartlan, director of music in the city schools, was vice-chairman of the contest committee, and Dr. T. Tertius Noble was chairman. Isabel Lowden is director of the association.

Ludikar Engaged for Metropolitan

Previous to the seasons announcement of new artists by Giulio Gatti-Casazza the addition of a new baritone to the roster of the Metropolitan Opera Company has been the subject of authentic report. Pavel Ludikar, bass-baritone, who has been heard during the last two seasons with the William Wade Hinshaw Company as *Don Giovanni* and in other parts, will be a member of the Metropolitan next season. Mr. Ludikar has sung with success at La Scala, the Paris Mozart Festival in the spring of 1924, the Colon in Buenos Aires and the operas in Dresden, Boston, Turin and in Prague. In the latter theater he will fulfill a guest engagement this summer, appearing as *Boris* and as *Kezal* in "The Bartered Bride." Mr. Ludikar has sung widely in concert in the United States.

Cincinnati Forces Announce Next Year's Soloists

CINCINNATI, May 22.—The dates and most of the soloists for the Cincinnati symphony concerts of next season have been decided upon. The dates are Oct. 22-23, 29-30; Nov. 5-6, 12-13, 26-27; Dec. 3-4, 10-11, 17-18; Jan. 7-8, 21-22, 28-29; Feb. 4-5, 11-12; March 4-5, 11-12, 18-19, 25-26; April 1-2, 8-9, 22-23. The orchestra will tour on the open dates. Alfred Cortot, E. Robert Schmitz, Walter Gieseking, Karin Dayas, pianists; Lauritz Melchior, tenor; Emil Heermann and Joseph Szigeti, violinists; Hans Kindler and Karl Kirksmith, cellists, have already been announced as soloists.

PHILIP WERTHNER.

When Daughter Makes a New York Recital Bow



DEBUTANTE HOLDS COURT IN THE GREEN ROOM

Dick Spencer Records His Impressions of an After-Recital Reception in a New York Concert Hall, Where Amid Expensive Blooms the Young Artist Receives the Awed and Admiring Congratulations of Friends

By CLARE PEELER



It is evening in a New York concert hall. The taxis empty their well-dressed folk into the lobby, and the chatter of many voices, broken by "Tickets, please" rises high. The hall looks very big to the first-comers; its grayish-tan walls, picked out with gold and blue, are far apart; the rows of seats facing the lonely piano on the stage look capable of holding all the lobby crowd and leaving a lot of empty places.

They drift in, these comers, in a thin yet steady stream. The doors have admitted them to the presence of a short, dark, immaculately-dressed man who says, mechanically, apparently hardly looking at their tickets: "To the left, please; first aisle; two aisles over to the right—." He is the head usher and he knows every musical celebrity and a lot of other notables in New York. Many of them call him by name.

A smartly-dressed girl says to him quickly, tendering two tickets as she does so: "Listen, I'm covering this for the *Evening Whale*, and I don't want to go all the way down front. Give these to somebody and put me further back, won't you? The program looks punk to me."

"I don't think it will be much," he acquiesces. "Certainly. Just take that second seat there," indicating one more than halfway toward the exit.

She settles herself expertly, throws back her coat, takes off her gloves, and as she pulls out notebook and pencil from a big pocket, a whisper of "She's a critic" ripples through the students from the conservatory just back of her.

The boxes are slowly taking on an inhabited look. About every other one has its quota of women. To the honor box at the right of the stage, comes presently a middle-aged, plump, well-dressed

woman, with "Mother" written all over her. She greets with a certain absent-mindedness the three young girls and the three sleek-haired young men that rise to receive her.

"How is she?" comes eagerly from the girls. And from the boys: "How's she look?"

"Oh, she's fine!" Mother says, proudly. "A little nervous, of course. But you must remember this is her first New York appearance." She lingers fondly on the words.

The audience is drifting in. They are Mother's type, many of them, whether young or old; but other groups break the monotony of Suburbia. Here, for instance, is a whole row of elderly men, oddly alike in appearance; here is a quartet of noisy boys. Scattered about are little foreign groups.

"Such a cosmopolitan audience!" Mother murmurs. "Isn't New York wonderful?"

But the girl who's covering the concert for the *Evening Whale* thinks differently.

"Paper house!" she remarks to the critic of the *Bugle*, beside her. "Who's managing it?"

Simultaneously they flutter their program leaves, finding a very well known name.

The man, however, wriggles uneasily.

"If she doesn't hurry up, I'm going to get out of here," he announces. "I've got Rancocski's debut over in another hall, and Mengelberg directing that new Mahler thing at Carnegie; and I want a look-in at the Met. I see where this girl gets a small notice. I did want to hear the end of 'Tristan.' I guess I'll make it."

"Lucky!" the girl says, enviously. "I wanted to hear it the worst way. That new contralto is gorgeous. But my chief scooped the tickets. Oh, here she is!"

"Good-looking," the man observes, and forthwith begins reading the program advertisements attentively as a slender, pretty young girl, in a frock of latest style comes to the front of the stage and bows in answer to vigorous applause. He goes on reading, apparently,

as a Bach *Prélude* and *Fugue* ring out, clean-cut. He is one of the biggest authorities in New York on Bach, and he is in reality listening sharply to every note; but no one would imagine it.

"Hard tone," he remarks, rising when the *fugue* ends and the clapping begins.

"Well, I'm off. Goodbye."

He nods to the girl and is gone as the big doors open and admit a stream of newcomers. Apparently, most New Yorkers worthy of the name consider it beneath them to arrive before a program begins.

Another critic takes the just-vacated seat next the girl.

"Hullo, Alice!" he says to her. "Who is this person?" indicating the pianist.

"Read your program, my child," she returns. "Where've you come from?"

"Rancocski concert."

"Any good?"

"No. I'm going on to the Met. after this number. And I have to hear that Mahler."

The number is a Schumann sonata. The male reviewer waits for the end of the second movement, and after the *Adagio* and a muttered "What awful pedaling!" leaves the hall. Robinson of the *Planet* has already gone; Jinks of the *Host* came in only after the third number, a group of Chopin pieces, had been finished.

And the Chopin group witnesses the same see-saw of coming and going. The plump, good-natured woman who edits the New York column of a Western weekly, has not only come, but gone; later comers, obviously "dead-head" and sent for at the last minute, replace her and others. Some of the non-payers leave before "that modern stuff" begins, announcing audibly: "Too slow for me! Let's go to the movies."

The child at the piano sees and hears none of this. She is playing fairly well. The last Chopin number, indeed, gives an effect of some brilliancy; and soon she is bowing delightedly over flowers brought down to the footlights by the girl-ushers in time to insure an enthusiastic encore.

"Twenty-five years ago," remarks the grey-haired and highly-disillusioned

gentleman who represents the most conservative of papers, "she'd have been doing this in her mother's drawing-room. Now, her father takes a hall for her. *O tempora! O mores!* Jimmy, give this girl one paragraph. I've got to go to 'Tristan.'"

His assistant, who had the bad luck to encounter his chief accidentally, and who had hoped to get to "Tristan" himself, scowls gloomily at his program after a cheerful "All right, sir!" He makes a few notes that bode the debutante no good. A small paragraph can hold a lot of sarcasm.

The girl critic has written her opening sentence, which she rather fancies, thus:—"Why, oh, why, choose the concert-hall for these exhibitions of a charming immaturity?" and has gone over, refreshed and strengthened, to do her duty by Rancocski. At this rate, she's doing better than most, she tells herself. She's heard half of each program.

The concert is over. In the artists' room downstairs the relatives and friends of the family surround a slight girl, with fever-bright eyes and flushed face, repeating mechanically but delightedly: "Oh, thank you, thank you!—I'm so glad you liked it!—Yes, I'm rather tired. Yes, wasn't it a wonderful audience?—My dear, I knew you'd appreciate the Stravinsky! I know it was daring to put it on; but one's got to help one's audience as well as please them.—Oh, thank you!"

"Yes, we think she's unusual," Mother is observing with tremendous self-restraint, at her child's elbow, to a succession of old ladies who are comparing tonight's soloist favorably with Carreño. About a yard away is Father. He's been buttonholed by a dark-eyed, sharp-nosed young flutist, who wants to arrange for "a joint tour" of which daughter shall pay half the expenses. But there are reasons why Father, ordinarily the most genial of tired business men, isn't meeting any expense proposition with a glad hand on this evening.

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Westchester Festival Unites Choral Groups in Huge Ensemble

[Continued from page 1]

metropolitan music patrons, not averse to an evening amid country greenery and in country air.

FROM a coign of vantage high on the Kensico Dam, with the lovely spring-hued valley spread out below, on the one hand, and the lacustrine waters of New York's greatest central reservoir on the other, the music adventurer who watched the convergence of hundreds upon hundreds of automobiles at the Festival site, was reminded that whereas many a backward-looking reformer has taken a fling at the motor car as an ally of crime, few have stopped to think of how it has made possible such assemblies for cultural advantage as this rural Festival and others of a kindred nature in scattered districts of America. Save for the relatively small number who came from New York by rail, these audiences were composed almost entirely of motorists who arrived two, three, five in a car, moving in and out with a minimum of friction and confusion as State troopers superintended their arrival and departure.

Though not by any means a new idea in America's music, nor, as yet, a Festival to challenge comparison for any unusual artistic merit, the Westchester enterprise already has supplied an example which may well be followed in many other parts of the country, that of uniting neighbors in a common musical cause, and thus bringing within the reach of the villager those musical treasures which have been too largely confined to the great cities.

More than that, by enrolling so many rural and small-town residents as actual music-makers, rather than mere listeners, it has accomplished something far more valuable than merely building a reputation for engaging famous artists and presenting concerts after the fashion of the affluent music centers.

"Enrichment of the life and leisure time of all citizens of Westchester County" is the shibboleth of the recreation commission. It has wisely included music among the activities to this end. Like its predecessor, the second Festival was a tribute to the vision, the energy and the ability to do, of the members of this commission and of the associated choral society.

To Mrs. Eugene Meyer, chairman of the commission, and also of the musical organization, all Westchester County owes and acknowledges a special debt of gratitude. Mention of her name at the Friday evening concert, where the finals in the choral contests were adjudicated, brought rounds of the heartiest applause.

THE opening program on Thursday began with a spirited, if not always acoustically fortunate, presentation of the March and Chorus, "Hail Bright Abode" from Wagner's "Tannhäuser," under the direction of the Festival conductor, Morris Gabriel Williams. A little later he stepped aside to permit another Williams—J. A. Williams of the New York Symphony, an able clarinetist of the ensemble—to lead the orchestra in the Overture and Bacchanale of this same work. No composite orchestra of this character, necessarily limited in its rehearsals, can be expected to play with the finesse and the balance to which patrons of symphony concerts in New York are accustomed. Yet the Westchester Festival patrons must count themselves fortunate in being able to draw upon such material as was here assembled.

The Festival chorus was heard in two Bach chorales and one of old Welsh origin, arranged by Parry, without accompaniment, and again with the orchestra in Franck's setting of the 150th Psalm. Sullivan's "The Long Day Closes" and Beethoven's "The Heavens are Declaring" were sung with piano accompaniments by Emil Neilson. No very positive opinion can be expressed as to tonal qualities, balance and various details of nuancing, when so large a chorus is heard under such conditions. Canvas is not a good sounding board, and to take care of so many singers, the sopranos and altos were faced inward upon each other at opposite sides of the tent.

Mr. Williams kept his forces well in hand, and attacks and releases were generally praiseworthy. It suffices to say that the chorus gave pleasure—and what was equally worth while—apparently took pleasure in its earnest efforts to



Dusolina Giannini (Left), Being Greeted by Mrs. Eugene Meyer, Chairman of the Westchester County Recreation Committee and of the Westchester Choral Society



Morris Gabriel Williams, Conductor of the Westchester Festival

meet the requirements of the music it was called upon to sing.

The soloist, Dusolina Giannini, shared with the choral assembly the triumphs of the evening. Her first number, sung with orchestra, was the air "Plus Grand Dans Son Obscurité" from Gounod's "Reine de Saba," delivered with ringing tone and impressive sweep of phrase, which bespoke something of the operatic experience this gifted young Italian-American artist has acquired within the last year while singing abroad.

Her later numbers, which revealed many of the finer and more intimate touches of her art, and emphasized anew that hers is one of the most attractive voices of the day, included songs by Rachmaninoff, Tchaikovsky, La Forge and Homer, and arrangements of Italian folk-lays by Geni Sadoro. The audience of about 4000 was unwilling to see her depart, and several extras were demanded and received, one of these being sung to the chorus.

THE presence of 3000 school children, mostly of the primary grades, on the platform Friday afternoon, when the Junior Festival was held, was in itself an ostent of how wholeheartedly Westchester has turned to music. Rehearsed

in their separate schools, these boys and girls from all over the county came together without united rehearsals and sang like veterans under the invigilating leadership of Victor L. F. Rebmann. To him, and to his associates, Loretta M. Knights and F. Colwell Conklin, must be given the credit for an exceptionally difficult task exceptionally well done. The junior children sang with the high school students and alone, and the glee club also gave separate numbers. The high school orchestra, said to number 150 pieces, played both with the chorus and alone. Piano accompanists were Evelyn O. Fay, Isabella Gray and Clifford E. Dinsmore.

The splendid discipline in which the children's ensemble was held was finely illustrated when a passing train, apparently bent on all possible whistling, began tooting to high heaven just as the introduction to one of the numbers was being played, and Mr. Rebmann was compelled to make a long pause, with upheld baton, before the children could start upon the chorus, which they had arisen to sing.

FRIDAY night's program began with "The Star Spangled Banner," sung as a solo by Mabel Corlew, soprano, with the chorus repeating the refrain. It was well sung—yet, curiously enough, with a bobble or two in the words.

Nationalist groups participating were a Russian chorus led by John M. Rutovsky, and a Polish chorus conducted by Edward Sennert, who also played accompaniments for some of the numbers. The singing of both groups was marked more by earnestness and enthusiasm than fidelity to pitch. Another group in which the audience displayed more than casual interest was of Westchester County Negroes, called the Spiritual Chorus, conducted by Alexander Gatewood. Most effective of its numbers was Work's "Little David Play on Your Harp," which the audience would have been glad to hear again.

The evening was given over otherwise to the finals of the county choral competitions, with two organizations in each class singing the same numbers. The judges were Wassili Leps and Harry O. Osgood. No prize was awarded in the male chorus competition, as the judges felt there was no real basis of compari-

son between the Century Male Quartet, of White Plains, for which Miss L. Hunnewell was pianist-conductor, and the Westchester Men's Choir, of White Plains, of which Caroline Beeson Fry was conductor. One or two of the singers were members of both organizations.

Mrs. Fry, however, was presented with two cups during the course of the evening. In the competition for mixed choruses numbering more than 100 voices, the White Plains Choral Society, of which she is conductor, was victor over the Mount Vernon Choral Society, conducted by Edgar Fowlston, because of a better balance of voices. In the ladies' choral competition, superior musicianship in the delivery of the Spinning Song from "The Flying Dutchman" won the cup for The Contemporary Club of White Plains, directed by Mrs. Fry, in contest with the Ladies' Choral Club of Hastings, of which Emily H. Avery is conductor.

In the competition for mixed chorus numbering less than 100 voices, the St. John's Church Choir of Yonkers was given the award in preference to the Tarrytown Choral Club. C. E. Dinsmore conducted both organizations. At the time of the preliminary trials, as was explained by the judges, the award would have gone to the other organization.

Medals were presented to winners in solo competitions, as follows: soprano, Miss Mildred Payne, White Plains; contralto, Miss Dilys Margaret Morris, New Rochelle; tenor, Mr. Henry Ebeling, White Plains; baritone, Mr. John B. Vreeland, New Rochelle; piano, Miss Wilma Hillberg, Crestwood; violin, Miss Marian Miller, Mount Vernon.

Gounod's "Unfold Ye Portals" by the Festival Chorus completed the program.

SATURDAY night's closing program was notable chiefly for the performance of Haydn's Oratorio, "The Creation," the most ambitious step taken by the Festival so far, requiring a degree of co-ordinated effort beyond that of the presentation of soloists and numbers by orchestra and chorus. Maria Montana, Ernest Davis and Norman Joliff cared effectively for the parts of *Gabriel*, *Uriel* and *Raphael*, respectively, with the Festival Chorus and the Festival Orchestra collaborating with them under Mr. Williams' leadership. The enunciation of all the singers was particularly commendable, and all coped successfully with the runs and "divisions" of Haydn's florid style. Miss Montana's voice was particularly pretty of quality, and both Mr. Davis and Mr. Joliff sang with musical tone.

The tenor was heard earlier in the evening in the recitative and air, "Sound an Alarm" from Handel's "Judas Maccabaeus," which he delivered with much vigor and an admirable surety. The latter quality was not so pronounced, however, in his singing of "M'Appari" from "Martha," sung as an extra. An excess of emotionalism probably was the cause of his straying from the notes.

The orchestra played "The Entrance of the Gods into Valhalla," the humor of which was plain to all, and "Ride of the Valkyries," by way of celebrating the 113th anniversary of Richard Wagner's birth. The chorus sang, again with much credit to itself and the conductor—but to some apparent disadvantage because of acoustical conditions—a chorus from Beethoven's "Mount of Olives" and "O Great is the Depths" from Mendelssohn's "St. Paul." The audience, about 5000, was the largest of the Festival.

OSCAR THOMPSON.

Piccaver's Contract Causes Vienna Conflict

A crisis has been precipitated in the Vienna State Opera over the question of renewing Alfred Piccaver's contract, according to foreign dispatches. Franz Schalk, the director, has requested the president of the Vienna Theater Commission to accept his own resignation. According to reports from Vienna, the act was precipitated by the insistence of Schalk that the tenor's contract be renewed and the tardiness of the commission in acting on this recommendation. Schalk stated to the press that he would certainly retire from the directorship unless the request was granted.

Nineteenth Alberta Festival Attracts Many Contestants



Photo McDermid Studio

WINNING CANADIAN CHORUS AND SOME FESTIVAL FIGURES

The Edmonton Male Chorus, Two Members of Which Are Shown Holding the Bulyea Cup and Silver Shield Won at the Recent Alberta Festival. Center Front Row, W. J. Hendra, Conductor; on His Right, J. Campbell McInnes, Adjudicator, and Beatrice Crawford, Chorus Accompanist; to Mr. Hendra's Left, Hugh S. Robertson, Conductor of the Glasgow Orpheus Choir, Chief Adjudicator, and Frank S. Welsman, of Toronto Conservatory, Third Adjudicator, with a Woman Relative of Mr. Robertson Between Them. Insert, W. J. Hendra. Upper Left, Mrs. David Bowman, President of the Alberta Musical Festival Association in 1923 and 1925-26. Lower Left, Howard Stutchbury, an Originator of the Festival Movement in Canada. Right, H. G. Turner, Who Has Competed in Every Festival Since 1908, Won Several Medals and Held the Stutchbury Cup for One Year

five contests, 330 entries and 1348 competitors. The awards consisted of thirty-two trophies—cups and shields; fifteen gold medals, twenty silver medals, and two scholarships.

Many competitors came from long distances to enter the various contests. Several came from Lethbridge and Medicine Hat, in Southern Alberta, traveling 300 or 400 miles to reach the Festival. One choir of some sixty-five voices traveled from Calgary, a distance of nearly 200 miles, to compete.

Particular interest attaches to the chief adjudicator, Hugh S. Robertson, founder and conductor of Glasgow Orpheus Choir, which, opening in New York on next Oct. 4, will make a tour of the United States.

Solo singing, choral work—particularly that of the male choruses and large choirs—and the work of the children's choirs, were especially commended by the adjudicators.

Adjudicator's Praise

"I've heard no finer singing in Canada," said Mr. Robertson, commenting on the work of the sopranos in the gold medal contest. High praise was accorded to Mrs. Gordon James of Edmonton, winner of the most coveted solo prize—the Stutchbury Cup, open to competition only by former gold medalists—who was a pupil of Herbert Wither- spoon at the 1925 summer classes in the Chicago Musical College.

All three adjudicators were pleased with the singing of the male choruses. The test pieces were "The Wanderer," by Elgar, and "Men of Eric," by James Lyon. The work of the Edmonton Male Chorus, winners of the shield, Mr. Robertson described as especially good. This chorus made of the somewhat dull and uninteresting "Men of Eric" a living, vibrant, red-blooded call to arms, and was also awarded the trophy for the most artistic choral performance of the Festival.

The future of music in Canada is assured so long as we have school children able to sing as did the young people in this Festival. Both Mr. Robertson and J. Campbell McInnes of Toronto, the second adjudicator, were moved by the beautiful, refined and sensitive singing of the school choruses.

The training of the school choruses of Edmonton has been for some years in the hands of J. Norman Eagleson.

Frank S. Welsman of Toronto Conservatory, a former conductor of the

Toronto Symphony, was particularly impressed with the performances in the piano section.

Though it is eighteen years since the first Alberta Musical Festival was given, a number of the originators of the movement are still active workers in the cause which they helped to establish. Howard Stutchbury, donor of the Stutchbury Cup, and himself a competitor in the earlier festivals, this year saw his daughter win the silver medal for young mezzo-sopranos. His son won the baritone gold medal last year.

W. J. Hendra, conductor of the winning male chorus, was a competitor at the first Festival, held in 1908. H. G. Turner, competing at the first Festival, has been a Stutchbury Cup competitor every year since then. This year, his eleven-year-old son won the medal in the boy soloist class.

Vernon W. Barford, another of the "old originals," this year conducted two performances of the "Banner of St. George," by Elgar, with the Festival chorus and orchestra.

The Festival, which is held triennially at Edmonton, Calgary and Lethbridge, will be held in 1927 at Calgary, when it is expected that Julius Harrison and Thomas Dunhill, British composers, will be two of the adjudicators, a third to be selected from this side of the Atlantic.

How It Began

Away back in 1908, a group of music enthusiasts in Edmonton conceived the idea of holding an annual competitive musical festival. It sounded ridiculous, somehow, this suggestion from a handful of Westerners, away off in the "backwoods," remote from the cities of the New World, that this little town of only 20,000 people should start a competitive musical festival long before even the cities of Eastern Canada had thought of such a movement.

But the Festival was held—and held successfully. One hall was used; there were some thirty contests, with about seventy entries, and approximately 250 competitors.

From this small beginning, the Alberta Musical Festival grew steadily year by year, each annual event showing more contests, more entries, more competitors. From one hall, the competition spread to two halls, then to three.

So much for the success of the Alberta Musical Festival in its own prov-

ince. But it had a wider effect, for it proved to be the parent of all the musical festivals to be held in Canada.

The first province to follow the lead of Alberta was the prairie province of Manitoba. Later, the sister province of Saskatchewan entered the festival ring, to be followed shortly after by the most westerly province, British Columbia, so that today all four of Canada's western provinces have annual musical festivals, and, in addition, are leagued together in a great community of musical interest, under which the greatest adjudicators of the old land are brought to Canada each year.

Kreisler Gives Benefit for Paris Conservatoire Men

ACCORDING to his custom, Fritz Kreisler, on his recent arrival in Paris with Mrs. Kreisler, announced that he would give his first concert this spring in the Opéra for the benefit of the Association of Professors of the Conservatoire. The interest in the recital was so great that all the tickets were sold long before the concert. The faculty members of the institution expressed their pleasure in Mr. Kreisler's generous act. The violinist once studied at the Conservatoire, and has always felt a bond of interest with the famous school.



By LILY MULLETT

EDMONTON, ALTA., May 22.—History may repeat itself, but in the case of the Alberta Musical Festival each repetition has proved grander than the preceding one. This year the nineteenth Musical Festival was held at Edmonton, May 11 to 14. Whereas three days, or four, not so busy ones, had sufficed for previous Festivals, this year the crowded program demanded four full days. And the number of adjudicators were kept busy judging three halls, three sessions each, daily.

At the 1926 Festival, there were fifty-

Furtwängler Is Honored by Swedish Academy

WILHELM FURTWÄNGLER was recently the recipient of honors conferred upon him in Sweden. The Royal Swedish Academy of Music created the New York Philharmonic conductor an honorary member. Mr. Furtwängler recently opened his tour with the Berlin Philharmonic. In the course of this tour he will visit Switzerland, Austria and Hungary.



A Distinguished Guest Conductor Keeps Wary Eye on Fickleness of American Audiences—Placing the Years of Orchestral Leaders Under the Microscope of Investigation—When a Soprano Might Have Sung Bass but Didn't—Cleveland Supplies Its Own Argument for the Star System—Westchester Discovers a Theme for a Posthumous Opera by Gilbert and Sullivan—Composers of High Hopes Put in Durance Not so Vile

Dear MUSICAL AMERICA:

I HAVE heard from Berlin by way of Paris, that Wilhelm Furtwängler has been turning over in his mind a proposal which would assure his return to America over a longer period of years than his present arrangement with the Philharmonic, but that the eminent conductor is by no means certain that it would be the part of wisdom to enter into a long contract at this time.

He has expressed himself to some of his Berlin associates, I understand, to the effect that he does not pin too much faith in his present American popularity; that he has already noted how the popularity of conductors veers, from season to season, and how they have outworn their welcome with our public in a relatively short time; in which case it is neither good for the conductor, the public nor the orchestra to have a binding engagement covering a long period.

So far as "guest" conductors are concerned, it is quite true that our New York audiences have shown a variety of preference and there has been no great clamor for the return of any of those who have disappeared from our concert halls after a season or two.

But if the "guest" arrangement has any real justification or value, other than mere sensation-seeking, it is as a means of trying out various conductors to the end that from among them may be selected one or more who will have a degree of permanence in this country. I shall not attempt to say here which of the numerous "guests" of the new season ought to be regularly identified with America's music as fixed conductors of our orchestras, like Mr. Damrosch or Mr. Stokowski, but I do feel that all the "guesting" of recent years will in the end have been perfectly futile unless America gains, as its own, and not just as a part-time visitor, one or more of the men it has been pitting against each other in the symphonic mêlée.

"YOUTH is having its fling," remarked a musician with whom I was discussing the engagement by the New York Symphony of Fritz Busch as its third conductor for next season. Busch, it seems, is only thirty-six years old, but has been a full-fledged leader of orchestras since he was nineteen.

"Are there any others in the thirties among those we know in New York?" I asked him, trying to recall the more junior members of the conductorial fraternity.

My friend named Fritz Reiner, Otto Klemperer, Wilhelm Furtwängler and

Leopold Stokowski. I knew he was wrong about Stokowski, but I was not sure as to the others.

So, once back among my de Bekkers, Bakkers, Groves and Riemanns, I looked up the ages of the conductors, one by one, and made due note of them. As none of them are of the sex that never passes thirty, I feel that I can share the results of my special research without manifesting malice or challenging ill will.

Reiner is indeed, in the thirties—the same age in fact as Busch. Eugene Goossens, whom we had with us last season, and whom my friend did not mention, is younger than either, having first seen the light only thirty-three years ago.

But Furtwängler turned forty this year and Klemperer is forty-one. Not that either is to be regarded as particularly venerable, therefore; nor, for that matter is Stokowski, whom the biographers list as forty-four. Nikolai Sokoloff, the books tell me, is forty.

Others among the forties (should I say the "roaring forties?") are Ossip Gabrilowitsch and Rudolph Ganz; the fifties include Arturo Toscanini, Willem Mengelberg, Frederick Stock, Henry Hadley, Alfred Hertz, and Walter Henry Rothwell; with Walter Damrosch alone in his glory as representative of the sunny sixties.

Even if Felix Weingartner should later join the ranks of "guests," as several times rumored, there would be no displacing Damrosch as the dean, since Weingartner arrived in Zara one year after Breslau became an important city by reason of the birth of the paternal families of the New York Symphony.

JUST what good it will do to set these ages up in cold type is more than I can say; but I must confess it does provoke me sometimes to hear how recklessly the years of this or that musician are bandied about by geyser-like conversationalists who probably have no authority other than their own wild guesses for what they say. Often they are ten years or more from the mark.

For instance, the famous Italian baritone, Mattia Battistini, is variously reported to be anywhere from eighty-two to 107, whereas he is sixty-nine. Antonio Scotti is barely sixty. Ernestine Schumann Heink is sixty-five. Paderewski is a year older than the famous contralto. Moritz Rosenthal has not yet escaped the fifties.

De Pachmann, of course, is in the mid-seventies—seventy-six to be exact—but it is not true that he was patted on the head by Frederick the Great in the late seventeen-hundreds.

For those who insist on having some one really venerable to make a fuss over, I can only suggest that Palestrina, if he had lived, would now be 332. However, I have no doubt that even that would be stretched to a thousand.

AND of the five "youngest" prima donnas at the Metropolitan Opera House, all have passed nineteen. With that said, wild horses could not drag us to any further revelations in this direction.



BEING fooled will always remain the favorite occupation of some of our very best people.

That this isn't a matter of geography was emphasized for me when I received a communication from one of my Western imps the other day, relative to the appearance in Portland, Ore., of Mme. Amorita Pasquali and Signor Giuseppe Bologna.

I had just been to one of Broadway's worst revues, where a male falsettist had sung on a darkened stage and the audience had "oohed" and "ah-ed" over the voice until the lights were turned on and a chubby-faced man was revealed in place of the supposed prima donna.

It was this which made the Portland communication of particular interest to me.

It seems that part of the audience resented the rude behavior of another part,

at a concert given by the Apollo Club of the Pacific Coast City. Some there were who laughed out loud at the singing of the club's "two celebrated guest artists."

One woman remarked afterward that the singing was bad enough, without the audience doing anything so terrible. All she could do was glare—and how she did glare!

Postmortems disclosed that "Signor Bologna" was the conductor of the club, W. H. Boyer, and "Mme. Pasquali" was its president, Herbert Anderson, by business a wholesale plumbing dealer.

It had never occurred to either that they would not be recognized, or that "Madame's" burlesque singing of an air from "Samson et Dalilah" would be attributed to a cold or to faulty acoustics!



TRAVELING opera of the highest class and at top prices will draw big audiences, on one condition—give the public what it wants to hear.

The Metropolitan demonstrated that in Cleveland, where, by a stroke of managerial acumen, a performance of "Rigoletto" with Mme. Galli-Curci as Gilda was given outside the subscription, and, I am told, broke all previous records for receipts and attendance there.

Though the house had to be sold from the ground up for this performance, independent of the subscription sales, I am informed that the huge capacity of the Cleveland auditorium, including all possible extras, was sold out, with an attendance around 8000, representing more than \$30,000 in receipts.

Yet Mme. Galli-Curci was no novelty to Cleveland. This was, in fact, her sixteenth appearance there—thirteen of these having been in concert, three in opera.

No doubt there was interest in the others of the cast, including the popular tenor, Lauri-Volpi, and that artistic and ever dependable baritone, Giuseppe de Luca; but I hardly think that "Rigoletto" without a star of Mme. Galli-Curci's magnitude would have caused any such commotion, before, during and after the performance.

Henry T. Finck, who took the public's side of the question, stood alone among the critics in championing the "star system" that has been the cause of much word-spilling in recent years.

It was his contention that as opera is given for the public and the public wants stars, no cast of second string artists, however evenly balanced, would ever really have the appeal of one in which there was some one all-popular singer, or several of great popularity, to capture the public's imagination and its affections.

I am content to leave to others the old controversy as to whether this is for the best interests of opera as an art, and will simply let the Cleveland incident speak for itself as a very clear indication as to what the public thinks about it.

GILBERT and Sullivan should have lived longer, so as to have included a commutation choral director among their array of gaily perplexed personages.

Everyone knows of the "highly susceptible chancellor" of "Iolanthe," who had lost most of his weight worrying over the legal point as to whether he could wed his own ward without obtaining his own consent, and if so, whether he would have to commit himself to jail for being in contempt of his own court order.

Also, of Pook-Bah, in the "Mikado," who, having accepted the offices of all the cabinet ministers, fears that any fraud he might commit as Paymaster General would be discovered by himself as Lord High Auditor, whereat he would have to give himself into his own custody as First Commissioner of Police.

To my mind neither of these gentlemen was in a more trying situation than a conductor in the Westchester Music Festival last week who strove with might and main to defeat himself in one of several choral contests for which cups had been offered.

Clifford E. Dinsmore of Tarrytown is conductor of the Tarrytown Choral Club. He is also director of the St. John's Church Choir of Yonkers. These



two choruses survived the elimination trials and were pitted against each other in the finals.

The Tarrytown Choral Club sang first. Mr. Dinsmore had set his heart upon winning that cup and his club did everything possible to help him do it. Then the members of the Yonkers Choir took the center of the platform and it became Mr. Dinsmore's duty to persuade them to sing as they had never done before, so as to wrest that cup away from himself. He won—but at what a cost! His was a battle to the death, and it was only over his own prostrate form that he emerged victorious.

I am happy to report, however, that the spirit of good sportsmanship prevailed and that the loser was quick to congratulate the victor and to admit that the best man won.

EVEN Westchester must have its little joke. When Polish and Russian choruses were sung without accompaniment by former nationals of those countries in their picturesque costumes, a wag remarked that most of the numbers were given "a cappellski."

THEN there was the little field mouse who wondered what it was all about. He heard all four concerts of the Festival, and I am not so sure he was enthusiastic about it.

When the orchestra played "The Entrance of the Gods into Valhalla" he looked around and dived back into his hole.

A passing train tooted its whistle strenuously and he came back out as if to say, "Well, that's more like it."

But when the train had gone, he discovered that the chorus was singing something from Beethoven's "Mount of Olives," and, probably because he is one of those who think it is time Beethoven should be shelved, he went underground once more.

When the "Creation" was sung Saturday night, the Angel Raphael, in the form and substance of Norman Jollif, had just finished the recitative which bears the summons, "Let the earth bring forth the living creature after his kind, cattle and creeping things," when this courageous adventurer ran completely across Section D, and back again.

There was no little squirming and twisting, and daintily shod feet were pulled back out of the line of flight.

I'll warrant there isn't another field mouse in all the Kensico Dam country who can speak, from personal experience, with such authority on questions of ankles and hosiery.

But such are the vagaries of field mice that not even these could keep him above ground for the final "Hallelujah."



SO, contestants for the Grand Prix de Rome have been shut up like Trappist monks in the Louis XV wing of the Palace of Fontainebleau.

In one month's time they must produce a completed work on the subjects given them, and seclusion is the traditional order of things when the prize is being tried for.

Though the young composers may communicate with one another, they cannot mingle with the outside world. In solitude, each of the five must devote his hours to the production of what he naturally hopes will be a masterpiece.

That withdrawal from the world may mean intensified concentration and more sustained effort in creative art work is scarcely to be disputed, though not all that is best in music, literature or painting will come from separation from the madding throng.

But the real problem with regard to these young composers is to keep visitors out. I don't mean the friends and re-

[Continued on next page]



[Continued from preceding page]

latives who can be warned to stay away. I mean, rather, those invisible callers whom locked doors and armed sentries could not keep out, and who may converse with a young composer and lead him astray without that composer being aware that he has been engaged in any discourse, what-so-ever.

Stravinsky will whisper in one man's ear, Debussy in another, and Wagner may even seize the pen of a third and write his music for him. These, and Strauss, and Schönberg, and Franck and Puccini and Tchaikovsky and many another will monopolize much of these young men's time, unless they are daringly individual and have the faculty of closing their ears to the babble of their invisible companions.

One can only hope that they will fare better in this respect than some recent winners of the prize. Looking over the list since 1900, I do not find any really outstanding work among the successful ones, and though several of the composers subsequently became internationally known, there are more who can scarcely be said to be other than mere names outside of France.

Going back further, it is not difficult to select here and there the name of an immortal, a Debussy, a Bizet, a Berlioz, a Gounod; and others like Massenet, Charpentier, Ambroise Thomas, Halévy and Hérold who won renown in the theater. But of the winners in the course of the last generation only Florent Schmitt, "the wild boar of the Ardennes" has seemed to give (and to a degree fulfill (a promise of a real individuality in the creative art, admirable as has been some of the workmanship of other men (and two women, Lili Boulanger and Margoërite Canal) who have captured the prize.

It is traditional that the winner be determined in June and the prize-winning cantata performed in October.

As the French Academy figuratively turns the key in the lock on the five aspirants, I find myself giving thanks that it has not yet come into the hands of composers to broadcast the throes of composition.

Culled by My Imps

MME. CALVE has denied saying what she was quoted as having said anent Marion Talley's debut. Moreover, she has sent the young American singer her cordial congratulations. Kansas City folk may now renounce the vows they had taken never again to visit the Pyranees.

* * *

And Nevada, Kan., may listen without righteous wrath whenever the Habanera or the Seguidilla are wafted on the air.

* * *

So far as I have heard, Little Rock and Allentown have kept out of the embroglio. So have Bucharest and Kazan.

* * *

Restoration of amicable relations is being celebrated in Seville and Salina, and in the three P's—Paris, Portugal and Pawtucket. The general strike was also called off in England.

* * *

"Never made any such statements," cabled Mme. Calve. (Lackawanna, Sheboygan and Walla Walla papers please copy.)

* * *

The one difficulty about the several quotations from Mme. Calvé is to make them Talley. (Our London contemporaries are hereby enjoined and restrained from corrupting this to Talley-O.)

* * *

To this end, an Ohio admirer of both artists has suggested a joint tour from Ashtabula to Zanesville.

* * *

"Lafayette, we are here"; an announcement for use on arrival at that place, Indiana.

* * *

IF, as the New York World insists, the departure of Toscanini from La Scala was really because he wouldn't play the Fascisti hymn at Mussolini's command, the way out of the difficulty appears to be a very simple one. Get a better Fascisti hymn.

* * *

THE radio of the University of Kansas is reported to have transmitted the sound of single atoms rattling about in a laboratory. Science may yet make it possible for the human ear to detect the sounds emitted by certain vocalists we have all seen sing—but never yet have heard, hopes your

Meophoto

Youthful Composers Share in Pittsburgh Festival

PITTSBURGH, May 22.—The sixth annual Public School Music Festival was held in Syria Mosque on May 13 and 14, under the general direction of Will Earhart, director of music of the Pittsburgh public schools.

On Thursday the combined high school orchestras played Beethoven's "Egmont" Overture. This was followed by three numbers by Grieg, Franz and Saint-Saëns, sung by the junior high school girls' chorus of 240 members. The junior high school boys' chorus of 240 sang numbers by Verdi and Bach, and a Russian folk-song.

Original compositions by harmony students of the schools followed, the composers being Mary Means, Lawrence Peeler, Luis Wyner, Ida M. Artuso, Arline Fehsenfeld, Susan Globbe and Bessie Davis. Some of these compositions revealed great promise.

The junior high school mixed chorus of 590 voices sang a Dutch folk-song and a song by Handel. Richard Kountz' cantata, "Abraham Lincoln," was the high-light of the program, and was presented by the senior high school chorus and orchestra of 550 members. The work was ably performed and Mr. Kountz shared in the applause.

Friday was given over to the younger pupils of the grade schools. After the orchestra had played Mozart's Overture to "Constance and Belmont," the pupils of the first and second grades sang French, Swedish, Flemish and German folk-songs. The students of the third and fourth grades sang songs by Bach, Jessie Gaynor, Helen Leavitt and Gounod. Each of these choruses consisted of 300 voices. Combined, the two choruses then sang another series of folk-songs. The cantata, "Old Johnny Applesseed," by Harvey B. Gaul, another Pittsburgh composer, was then presented by the pupils of the fifth, sixth, seventh

and eighth grades, with orchestra, totaling 600 singers. Mr. Gaul's cantata provoked great applause.

WM. E. BENSWANGER.

Opera Announced for Polo Grounds

The first of a projected series of outdoor opera performances at the Polo Grounds in New York is announced for the evening of July 1 by the Zimfrano Opera Company under the direction of Maurice Frank. The first event will be a triple bill of "Cavalleria Rusticana," "Pagliacci" and a ballet, "The Dance of the Hours" from "La Gioconda." Flora Negri is announced to sing the rôle of Nedda in "Pagliacci." Ernest Knoch will conduct. Bernard Cantor is the stage manager. A popular scale of prices is announced.

Robert L. Sanders Reappointed Rome Fellow

The American Academy in Rome announces that, as a result of the annual competition for the Prix de Rome in musical composition, the Horatio Parker Memorial Fellowship has been awarded to Robert L. Sanders of Chicago, who is now at the Academy on a one-year appointment. His reappointment is for two years. Ten competitors submitted scores. Mr. Sanders is a graduate of the Bush Conservatory with the degree of master of music.

France Bestows Title of Legion Officer on Fritz Kreisler

The French government has bestowed the title of Officer of the Legion of Honor upon Fritz Kreisler, according to an Associated Press dispatch. This honor is in recognition of "services rendered to France"—these services being to French music.

PHILADELPHIA HAILS ITS CIVIC SYMPHONY

Fourth Annual Concert Is Given in Artistic Fashion

By H. T. Craven

PHILADELPHIA, May 22.—The Civic Symphony, Meyer Gorodetzer, conductor, Henri Czaplinski, soloist, gave its fourth annual concert in the Forrest Theater, on May 16. The program was as follows:

Overture, "Tannhäuser".....Wagner
Symphony No. 6.....Giazounoff
Violin Concerto.....Beethoven
"A Night on Bald Mountain"

Moussorgsky
Dances from "Prince Igor".....Borodin

The 108 professional musicians who compose this excellent organization are connected with various musical enterprises in this city. A few of the players are drawn from the Philadelphia Orchestra, but most of them are teachers or are connected with the theater and motion picture house orchestras. Mr. Gorodetzer has a forceful personality and a fine interpretative sense.

The concert was given under the auspices of Local 77, American Federation of Musicians. The management of the theater donated the house free; Mr. Edwin Fleisher gave the use of his extensive musical library.

Mr. Czaplinski, who has one of the violin desks in the Philadelphia Orchestra, gave a fluent and brilliant reading of the Concerto, exhibiting a resourceful technic and a rich tone.

"A Night on Bald Mountain" and the "Prince Igor" dances were effectively presented as genre pieces, disclosing the best features of the orchestra's equipment. A certain roughness, especially in the work of the trombones, was noticeable in the "Tannhäuser" number. On the whole, however, this ambitious orchestra covered itself with distinction in an unquestionably exacting program.

Harmonica Contest Finals Draw Many to Central Park

More than 1000 persons gathered at the Mall, in Central Park, New York, Saturday afternoon, May 22, to witness the finals in the annual harmonica contest. The contestants were two boys and two girls from each of the public playgrounds of New York. Cyril Martin of James Monroe High School; James Hoffman, from the same school, and Milton Kimmelman of Stuyvesant High School, were the prize winners in the boys' contest. In the girls' contest, Bertha Goldman of Junior High School 61 ranked first; Norman Whitman of the same school, second, and Dora Wexler of the Hebrew Orphan Asylum, third. The judges were Philip Gordon, Sam Siegel, Rollo Lloyd, Bernard Arons and Fred Sonnen, the last-named being director of the Sesqui-Centennial Harmonica Band of Philadelphia.

Lehar Is Writing Opera on Sheldon Play, "Romance"

FANZ LEHAR, composer of operettas, is now engaged on a serious opera, according to reports from Europe. The new work is based on Edward Sheldon's popular play, "Romance," in which Doris Keane appeared with success in America. "Romance," in a French version, was revived some months ago in Paris, and achieved a long run. The principal rôle is that of an opera singer of the 'fifties, and the drama concerns the struggle between duty and infatuation of a young clergyman.

COMPOSER'S LEAGUE PLANS GOOD SEASON

Belgian Pro-Arte Quartet Will Initiate Series of Novelties

A program of more than usual variety is announced by the League of Composers for its activities during the coming season. Next fall it will enter the fourth year of its organization, the purpose of which has been to promote the performance and criticism of modern music, without being restricted to any particular schools or tendencies.

The opening concert of the season will be distinguished by the first American appearance of the Belgian Pro-Arte Quartet. This group of instrumentalists has an enviable reputation in Europe for ensemble playing, and in particular for lucid and clarifying interpretations of contemporary works. The League will present this quartet in a program of modern chamber music.

Serge Koussevitzky has again received permission from the board of trustees of the Boston Symphony to conduct a group of selected men from that organization in a concert of chamber orchestral works for the League. He is expected to present one large work and two smaller ones.

In the middle of the season there will be an afternoon recital of new compositions by young American composers, at which the League will present both known and hitherto unknown men.

Early in 1927 there will be an evening of new works in a musical dramatic form, which will be presented with novel stage investiture.

The quarterly, *Modern Music*, which was begun as the *League of Composers' Review* three years ago, will continue to be published in the form which was established during the last season. Articles by Europeans and Americans, with portraits of leading composers, caricatures and designs of new musical works for the stage, will appear in its pages.

Conditions of "Musical America's" \$3,000 Prize Contest

MUSICAL AMERICA offers a prize of \$3,000 for the best symphonic work by an American composer. The rules of the contest are as follows:

- First—The contestant must be an American citizen.
- Second—Contest to close Dec. 31, 1926.
- Third—Manuscripts will be in the hands of judges as soon as possible after Jan. 1, 1927, and decision will be announced on Oct. 1, 1927.
- Fourth—The prize winning symphony or symphonic work will have its first production during the musical season of 1927-1928 in New York, Boston, Chicago, Philadelphia, San Francisco and other cities.
- Fifth—Publication rights, together with the rights of all kinds of reproduction by means of automatic instruments, or otherwise, are to remain the property of the composer.
- Sixth—Manuscripts will be submitted under the usual terms of anonymity. Each manuscript will be marked with a motto or device. The name of the composer in a sealed envelope, having on the outside the same motto or device, will accompany the manuscript. These sealed envelopes will be placed in a safe deposit box until such time as the award is made.
- Seventh—In the event that the judges should be unable to decide upon one composition as being entitled to the prize because of there being others of equal merit, "Musical America" will give similar prizes of \$3,000 to each of the other successful contestants.
- Eighth—In offering this prize, "Musical America's" sole concern is the advancement of American music, and its only connection with the contest will be as the transmitter of the manuscripts to the judges and as the donor of the award. No responsibility is assumed for the loss or damage of manuscripts.

No work that has been publicly performed, in whole or in part, will be considered.

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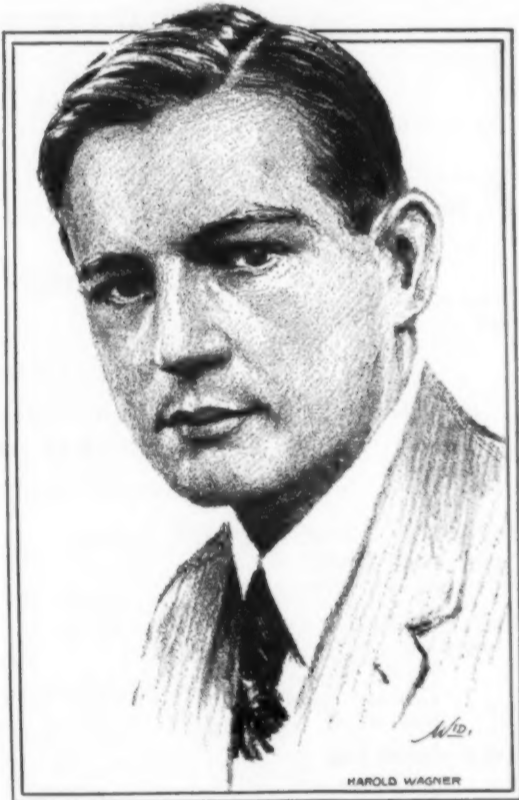
July 20th to August 21st

WORCESTER EVENING GAZETTE,
PIERRE KEY, August 8, 1925.

History was made last night in Mechanics Hall. Within the space of two hours and a quarter a once scintillating prestige was rescued out of the past. It shines to-day with fresh lustre. To Albert Stoessel belongs the major part of the glory. His skill, his efforts, and his magnetism were paramount factors. I remember writing of Roland Hayes, after his first New York recital, that he had "simplicity, sincerity, and spirituality." Mr. Stoessel revealed and held fast to all of them from the introductory bars of the music until the final chord.

BOSTON TRANSCRIPT, H. T. PARKER, October 9, 1925. (Performance of Beethoven's Ninth Symphony by New York Symphony Orchestra and Worcester Chorus.)

Mr. Stoessel left no doubt of his zest for rhythm, his feeling for a pace that never let the music stagnate or meander, his exhilarating force of contrast and climax. It was not Mr. Stoessel's way to miss or to cloud Beethoven's salient strokes. When the chorus entered the final movement, Mr. Stoessel's works rose up to praise him. It (the chorus) had absorbed, and could give back the conductor's ardor of pace and sharpness of rhythm. More than once it earned Sir Edward Elgar's favorite stage direction: "Nobilemente!"



NEW YORK TIMES, OLIN DOWNES,
April 10, 1924. (Beethoven's Missa Solemnis.)

The performance was technically and, as concerns interpretation, a remarkable accomplishment. Mr. Stoessel conducted with his heart in his work. He felt the music and he made those who were with him feel it. It would be no bad thing for the art of music and the public it is supposed to uplift, if such a work and such a performance could be heard at least once a season.

NEW YORK EVENING POST, OLGA SAMAROFF, February 13, 1926.

Mr. Stoessel, the highly gifted young conductor of the Oratorio Society, appeared to be completely attuned to his task last night, and his conception of "Elijah" showed a broad vigor, a dramatic sense and a musical understanding which convinced one anew that he is a figure in the musical art world to which Americans can point with pride.

CHRISTIAN SCIENCE MONITOR,
W. P. TRYON, October 10, 1925.

As for the Beethoven number, it was presented truly like a symphony with a chorale finale, instead of like a grand part song with an instrumental prelude. Only a man of Mr. Stoessel's terribly literal honesty can so far forget the pompous connotations of a Ninth Symphony occasion as to subordinate the vocal variations and make the work seem a single, organic conception. He led with an ease, a dignity, and a restraint that were the very thing.

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Heughan Re-Creates Old-Time Minstrels' Art

IT is a difficult matter to sound a new note in concert-giving. Singers have specialized in this sort of music and that, but when all's said and done, recitals, at the end of any season, are pretty much of a muchness. This may happen from a variety of reasons, but in most cases it is the result less of the programs themselves than of the way they are presented. Here, the personality of the artist is a very important factor.

William Heughan, the Scotch basso-cantante, whose name, by the way, is pronounced "Hewan," was recently heard in a recital in New York which exemplified the fact that if you know *how* to do it, you can do anything. Mr. Heughan sang his recital dressed in the kilt of his clan, the Eoghain clan who were the hereditary bards and minstrels of the Dukes of Argyll, and doubtless for this, as well as for another reason celebrated in tradition, Scotsmen were wont to exclaim: "God bless the Duke of Argyll!"

"I was the butt of some criticism," said Mr. Heughan, "on account of my kilts, and the question arose immediately as to why I wore them. 'It's not conventional,' they said, or 'It makes the recital seem like a vaudeville act.'"

Breaking Convention

"Now, as far as convention is concerned, my answer is 'Why not break convention now and then?' And, after all, is it breaking convention? You see, most people do not realize, here, at least, that the kilt is not a fancy dress, but the evening dress of Scotland. And so, if a singer belongs to a country which has a picturesque dress, why not wear it? Also, is one less conventional singing in a kilt, especially when a large part of the program is of Scottish songs, than the conventional tenor is when he sings 'Celeste Aida' in evening clothes? And, for a last word, why be slaves of custom?"

"Nothing is further from my thoughts than trying to 'vaudevilize' my recital, and I rather resent the implication and consequent comparisons which were made. What I aimed to do was to present my program as the minstrel of olden times would have done it, and not as the jester!"

"The old Scottish minstrels did not confine themselves exclusively to the music of their own land. Like all the singers of the time, they wandered from town to town and from country to country, picking up the music of the places they passed through and adding it to their repertoire, if one can call a selection of songs sung without accompaniment or with a harp only, a 'répertoire.' I have found by investigation that many of the Scottish bards went through England and Brittany and other parts of France, gathering up ballads as they went, and singing their own songs in exchange, as it were. They were, you see, far from being narrow artists, and often



William Heughan, Scotch Basso-Cantante as "Mephistopheles" in "Faust." Inset Shows Mr. Heughan as Himself, Wearing His Scotch Bonnet

they found the same story and the same legend in different form in different places.

The Arthurian Legend

"Take the Arthurian legend, for instance. Scholars are able easily to trace where the different aspects of it came from, the supernatural from Wales and Cornwall, the amorous adventures from certain parts of France, and the chivalry from other parts of France and even what we now call Germany.

"The minstrels created atmosphere by the song and the way they presented it. They became so interested that they saw the setting themselves and were able to communicate it to their listeners. All singers, if they are to be successful, must do this. 'By thine own tears, thy song must tears beget, O singer,' as

Rossetti put it. Formerly, the singer was expected, was required to do this, but that phase of the art of the singer is being lost.

"Folk-songs, which play a large part in my programs, must be sung in the folk manner or they cannot be successful and, instead, become as nothing. You have an example of this in many of your beautiful Negro spirituals which misguided arrangers have given accompaniments à la Debussy or Brahms, and which singers sing in the same manner as they would an art song, so that the end is bitterness, for the listener, at least.

Singing the Folk-Song

"Contrary to what you might suppose, folk-songs require a great variety of tone-color, largely for the reason that they usually have a number of characters in them, especially the ballads. Frequently the songs were made up in just that way. One of a group of people

Gigli Wins Ovation in Havana Début

(By Telegraph to Musical America)

HAVANA, May 19.—Beniamino Gigli was acclaimed in his début in "Andrea Chenier" with the Andres de Segura Opera Company in the National Theater here on Tuesday. The performance, conducted by Gennaro Papi, was a complete success. In the cast were Bianca Saroya, Ina Bourskaya and Mario Basola. NENA BENITEZ.

sitting around in the parlor of an inn, or maybe the drawing room of a great house, would start a song and the next person would take it up where it was left off, each one using his imagination as he chose and trying to make the thing more difficult for the person who came after. The results of these songs are often humorous and delightful.

"A song of this sort, therefore, must be sung with a different tone-color for each verse, in order that the listener may hear and, if possible, actually see the different singers taking part. Why try to make a virtue of one tone-color? A pianist tries to get many colors in his tone. It is no use, however, to make any such attempt unless you know how to use your voice.

Sang Many Operas

"Before the war I sang extensively in opera, and the diversity of characters which I had to portray, has been of inestimable benefit to me as a concert singer. I made my début as *Oroveso* in "Norma," in Monza, near Milan, and sang for five seasons at Covent Garden and in various important opera houses throughout Italy. I have sung *Mephistophiles* in "Faust" 170 times, and the Cardinal in "La Juive" more than fifty times, besides the leading bass rôles in "Aida," "Rigoletto," "Giocanda," "The Magic Flute," "The Marriage of Figaro," "Romeo and Juliet," "The Huguenots," "Tannhäuser" and a number of others. In several of these I have sung more than one rôle.

"Of course, the life of an operatic bass, like that of Gilbert's *Policeman*, is not a happy one. The higher voices get all the best things and often the poor bass has to work hard on a part and when he has done it as well as it can be done, you hardly realize that he was there at all.

"It was during the war that I became interested in song singing and especially in folk-songs. I naturally did a lot of it in camps and trenches and dug-outs, and finding that the songs provoked interest, I realized that if I could hold an audience then and there, I could do it elsewhere and at another time. That's how I made the transition from the stage to the concert platform. I'm just back from the Orient, having been three years away, covering Africa, India, Burmah, Ceylon, the Straits Settlements, Australia, New Zealand, Japan and China, and more recently, Canada. My recent concert in New York was my first in the United States, but I am coming back next year, kilts and all!"

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SAVOY OPERA DRAWS QUAKER CITY CROWD

Athletic Club's Sunday Series
Concluded—Lucchese
Heard

By W. R. Murphy

PHILADELPHIA, May 22.—Gilbert and Sullivan operetta that blooms in the spring, tra la, finds Philadelphia faithful to the traditions. The Operatic Society of the well known Strawbridge and Clothier chorus gave a delightful revival of "The Pirates of Penzance" Tuesday evening to an audience that crowded the Academy of Music, and other events scheduled are the thirty-second annual Gilbert performance by the Savoy Society and a revival of one of the operettas by the University of Pennsylvania Glee Club, under the direction of Dr. H. Alexander Matthews.

Enunciation, both of principals and choristers, was superbly clear, a most desirable asset in Gilbert and Sullivan with its patter songs and humorous ballads. Dr. Herbert J. Tily, who conducted the accompaniments played by a group of Philadelphia Orchestra men, had impressed this tenet on his forces during sedulous preliminary drill, and the outcome made the performance unusually intelligible and relishable as a comic opera. The splendid vocal material of the organization insured capital singing of the many choruses and part-songs, while the stage business of the choristers took them absolutely out of the amateur class. The principals were very good, both vocally and dramatically, including Ethel Righter Wilson, Maybelle Beretta Marston, Ednyfed Lewis, John Vander-sloot, L. Herbert Tily, Louis Starr, Myrtle Dougherty, Caroline Hoffman, Harold Simonds, Frederic George and Mildred Tilebein.

The final Sunday night concert of the

Penn Athletic Club took place in the palatial ballroom of the new Rittenhouse Square clubhouse, with Mary Lewis, soprano of the Metropolitan, and Mario Basiola, baritone of the same company, as soloists. This was Miss Lewis' first appearance here since the days when she was a Follies star, and she received a warm welcome, as her developed voice has the merits of sweetness, clearness and assured handling and her personality as a distinctive concert singer proved charming. Her duets with Mr. Basiola, especially one from "Pagliacci," were dramatically done. Mr. Basiola brought suavity of voice and fine musicianship to the "Pagliacci" Prologue, "The Barber of Seville" Cavatina and other numbers.

Josephine Lucchese gave a concert for the benefit of St. Rita's parish recently in the Academy of Music to a capacity audience. These programs are becoming an annual event with the coloratura star of the San Carlo Opera Company, and this time she had associated with her, Mario Valle, baritone of the Fortune Gallo forces. Despite the fact that she was ending a long opera and concert season, Miss Lucchese's voice never seemed more brilliant and flexible than in the taxing "Carnival of Venice" and "Mocking Bird" by Bishop, both show-pieces, and the Arditi "Il Bacio" waltz, one of the several encores she was compelled to tender to overwhelming applause. She also sang French and Spanish numbers and a delightful and charmingly rendered humorous ballad in clear-cut English.

Mr. Valle gave a highly dramatic reading of the "Toreador" song and a rollicking presentation of the "Largo al Factotum," as well as six songs in French, English and Spanish.

The Schmidt Quartet, which has been doing notable work this season, appeared in a special program for the members of the Art Alliance. The numbers were the Beethoven Quartet, Op. 18, No. 4; the Largo Sostenuto from Dvorak's F Major Quartet; "Londonderry Air" by Bridge, and a group of Bohemian popular songs by Vasa Suk.

GABRILOWITSCH HEARD IN

Costume Song and Opera Recital by
Montani Students Elaborately Given
With Numerous Participants

PHILADELPHIA, May 22.—Ossip Gabrilowitsch was featured at a Sunday musicale in the Penn Athletic Club. The ballroom of the new clubhouse on Rittenhouse Square was crowded and the artist received an ovation after his Chopin group, and again after Schumann's "Nachtstück" and "Novellette." His superb technic was revealed in Beethoven's "Sonata quasi una Fantasia." His third section, concluding a well made program, was confined to his own "Melody" in E Minor, and a "Caprice-Burlesque," alternating pyrotechnics with the utmost delicacy of performance.

A costume song recital with scenes from operas was given recently in the foyer of the Academy of Music under the auspices of the Philadelphia and New York studios of Nicola and Catherine Sherwood Montani. An elaborate scheme was admirably carried out, and the numerous participants gave evidence of well-drilled musicianship. The opening scene from "Pagliacci" had both vocal and dramatic value, with capable principals in John P. Boland, John F. Ambrogi, Geraldine Burke and Paul Guglielmo. A spirited choral ensemble was also admired. Scenes from "La Bohème" and "Aida" enlisted the tal-

Fort Pierce Observes Second Music Week

FORT PIERCE, FLA., May 22.—Music Week was observed for the second time under the official indorsement of the City Commissioners and under the direction of the Fort Pierce Music Club, Mrs. R. A. Saeger, president. Large audiences attended daily concerts, but perhaps the largest greeted the old fiddlers' contest and choral club concert. This was opened by a brief address by Mrs. Edgar Lewis, county superintendent of public instruction. The civic orchestral concert was opened by Hon. W. I. Fee, J. Warren Coolidge, assisted by Mrs. John Kirk Shinn, soprano, gave an organ recital in the Presbyterian Church. The High School glee clubs sang the operetta, "Daughters of Mohammed," and the junior and juvenile clubs gave an interesting program, their numbers being played from memory. Mrs. D. T. McCarty, in charge of music for civic and fraternal societies, arranged programs at the weekly luncheons of each club.

PENN ATHLETIC MUSICALE

ents of Philomena Gallagher, Mayme Dwyer, John O'Connor, Kathleen Gordon, Mary Steedle and some of the "Pagliacci" principals. Standard operatic arias were well given by Joseph Williams, Mary Connolly, Bernadette Desrochers, Ann O'Donnell, Marion Haley, Marie Martel, Belle O'Brien, Edith Clement, Mary Gundrum, Marion McCoy and Edward Uphoff, Julia Hughes, Dorothy Laden, Josephine O'Donnell, Marie Szeling, Alice Horsfield and Eleanor Ginder.

W. R. MURPHY.

GIVE FACULTY RECITAL

Cleveland Institute Musicians Present
Works With Artistry

CLEVELAND, May 22.—An enthusiastic audience enjoyed the fortieth faculty recital of the Cleveland Institute, given in the school assembly hall on May 7.

The opening number was a Beethoven string quartet. It was given by the Ribaupierre Quartet with unity of thought and perfection of ensemble. Andre de Ribaupierre, first violin; Charlotte Demuth Williams, second violin; Quincy Porter, viola, and Rebecca Haight, cello, are the members.

A Schumann work for viola and piano, "Fairy Pictures," was played with much individuality by Carlton Cooley with Ruth Edwards at the piano.

Perhaps the greatest pleasure of all came from the interpretations of German lieder by John Peirce, baritone, head of the voice department. Mr. Peirce sang Beethoven's "Die Ehre Gottes aus der Natur"; Brahms' "Gestillte Sehnsucht," with violin obligato; Franz Schubert's "Der Schalk"; Wolf's "Verborgeneheit"; Schubert's "Aufenthalt."

The program closed with Brahms numbers played by Walter Scott, of the piano department. He gave an Intermezzo in D Major with excellent tone, and showed power in the Rhapsodie in E flat.

Breeskin Plays Bloch Suite at Pittsburgh

PITTSBURGH, May 22.—Elias Breeskin, violinist, who is now a resident of Pittsburgh, gave an interesting recital in Carnegie Music Hall May 18. Mr. Breeskin made a pronounced impression. His program was well built, and included Ernest Bloch's "Three Pictures of Chasidic Life." Earl Truxell assisted at the piano, with Lois A. Miller at the organ.

W. E. B.

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*EN EUROPE

There Is No Season's End for These Artists

IN a good many quarters the idea seems to be prevalent that the concert season usually terminates on or about May 1. The record of bookings made by the Metropolitan Musical Bureau for its artists within the next two months or more is interesting.

Marion Talley, Metropolitan Opera soprano, has an extensive concert tour which will extend to June 18. Miss Talley was scheduled to appear on May 26 in Columbus, and in Pittsburgh on May 28. Future dates for Miss Talley are: May 30, Hershey Park; June 2, Utica; June 4, New Haven; June 7, Grand Rapids; June 10, Nashville; June 12, Huntington; June 16, Portland, and an appearance in Buffalo on June 18.

A gala concert was planned to be given in the Metropolitan Opera House, Boston, on May 24 for the benefit of the Physicians' Home, enlisting the services

of Frances Alda, Giovanni Martinelli, Giovanni Martino, Dorothea Flexer and Albert Spalding.

Other dates for Mr. Martinelli, who usually spends this month in his beloved Italy but is remaining, awaiting the opening of the Ravinia Opera season, were expected to take him to the following cities: May 18, Chester, Pa.; May 21, Ann Arbor; May 27, Evanston; May 29, Bryn Mawr. On June 1 he is to sing in Philadelphia at a reception in the home of Mr. and Mrs. Edward T. Stotesbury, in honor of the Crown Prince and Princess of Sweden. The artists participating in addition to Mr. Martinelli are to be Mrs. Edward Philip Linch, organist; Thaddeus Rich, violinist, and Felix Salmond, cellist.

After a season that has taken her as far West as Honolulu Anna Case will sing on June 6 in Providence at a monster open-air concert. On June 19 she will appear as soloist with the Lieder-

kranz Society of New York at the Sesqui-Centennial celebration in Philadelphia.

Queenie Mario is in Havana, Cuba, where she is fulfilling an opera engagement.

Louis Graveure left for the Pacific Coast for his master classes and was announced to sing in San Francisco on May 27 at a performance of "Elijah" with the San Francisco Oratorio Society.

Mario Chamlee is fulfilling an opera engagement in Baden-Baden and will return to America late in June for the Ravinia Opera season where he has been re-engaged.

Maria Jeritza will spend the month of June in London, where she has been engaged for the Covent Garden opera season.

Ossip Gabrilowitsch was scheduled to appear at the Evanston Festival on May 25 and will give a concert in Bedford Village, N. Y. on June 10.

Paul Whiteman and his orchestra are continuing to fulfill their London engagement, during which they are appearing daily in the Tivoli Theater and

Kit Kat Club, there being no interruption, in spite of the general strike which convulsed England earlier this month. The London engagement will terminate at the end of June, after which there will be two concerts in Paris, one week in Germany and three days in Holland. The orchestra will return to the United States about Aug. 1 and will have completed two years under the Metropolitan Bureau, during which the orchestra will have fulfilled more than 600 concert engagements. Mr. Whiteman will leave the concert field next season, probably temporarily only, however.

Ethel Glenn Hier Scores in Roselle

ROSELLE, N. J., May 22.—As the opening concert of Music Week, Ethel Glenn Hier, pianist and composer, presented an unusually attractive program of her own compositions at the local artists' concert given in the Harrison Avenue School Auditorium on the evening of May 3. Miss Hier was cordially greeted by a large and interested audience.

Appearances

Covent Garden
London, England

San Carlo Opera
Naples, Italy
Two seasons

Dal Verme Theatre
Milano, Italy
Two seasons

Opera Comique
Paris, France

Teatro Carlo Felice
Venice

Costanzi Theatre
Rome, Italy
Two seasons

Opera Houses at

Nice
Monte Carlo
Pisa
Vienna
Bologna
Carpi
Lodi
Montavo
Parma
etc.



Roles

Butterfly
Tosca
Carmen
La Boheme
Faust
Manon Lescaut
Pagliacci
Tales of Hoffmann
Traviata
Navarraise
L'Amore dei Tre Re
Fedora
Etc.

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Eventually—Deo Volente—America will have her

Shanghai Gives McCormack Full Houses

SHANGHAI, CHINA, May 1.—It is not news to report that John McCormack has here scored another triumph, for that is the usual course of events for this tenor. Yet his followers will be interested to learn that on three successive concerts in Shanghai recently the Irish singer was welcomed by as many full and applauding houses. Mr. McCormack's Shanghai successes were only three among many recent ones in the Far East. These have established him now as a favorite of four continents, and one who enjoys the widest popularity.

Being the tramping ground of many races, Shanghai offered Mr. McCormack what were probably the most cosmopolitan audiences in his entire career, and they were among the most appreciative, too. Seldom has there been such a rush for seats as Town Hall witnessed the first concert. A line of cars began to draw up long before the opening hour, and as that time approached, this line extended for several hundred yards along Nanking Road.

Audiences Greet Tenor

Mr. McCormack's appearance was the signal for applause, and even this enthusiasm increased as the program progressed. No other artist appearing in Shanghai has called forth such a demonstration as was accorded John McCormack that night.

As to the performance itself, Mr. McCormack gave of his best and imparted



John McCormack

great depth of feeling and expression to his singing. As usual, his enunciation was perfect and there was not the slightest difficulty in hearing every word he sang. This program began with "Oh, Sleep, Why Dost Thou Leave Me?" from "Semele," and included "Sentirso il petto accendere," "Love's Secret," "Armida's Garden" and "La Caravane." He added several old favorites by way of encores.

The second appearance of Mr. McCormack, April 22, was no less successful than the first. Enthusiasm was intense, and three numbers on the program had to be repeated, besides seven additional encores. "Enjoy the Sweet Elysian Groves," by Handel, was an outstanding number of this second program, though all the others were delivered with Mr. McCormack's impeccable smoothness and ease.

The next day, for the third time, Shanghai filled Town Hall to hear John McCormack. He sang "Kathleen Mavourneen" with dramatic appeal, and added a number of songs that, sung by

almost anybody but McCormack, are not far above mediocrity. Some of these were "I Hear You Calling Me," "Just A Song at Twilight," and "All Alone." The program began with "Giote al canto mio," from "Euridice," by Peri. Then followed "Enjoy the Sweet Elysian Groves." Other numbers were "A Fairy Story by the Fire" by Merikanto; "When Night Descends" by Rachmaninoff; "La Maison Grise," by Messager; "Ave Maria" by Schubert; an Irish folk-song, "The Next Market Day"; "Before the Dawn" by Chadwick, and "Mother Machree." "The Little Silver Ring" ended the encores.

TERRE HAUTE FESTIVAL

"The Creation" and Stabat Mater are Features of Varied Lists

TERRE HAUTE, IND., May 22.—Music Week included a three-days' spring festival in the State Normal School under the auspices of L. M. Tilson, director of music, and William Bryant, his assistant.

A contest between five choruses from schools was followed by Harvey Gaul's "Spring Rapture" by a chorus of 125 women from the combined glee clubs of the Wiley High School and the Normal Women's Chorus, accompanied by the Normal Concert Orchestra and conducted by Mr. Bryant.

W. E. Dillard, music supervisor of the Indianapolis schools, was a judge in a school orchestral competition. A performance of Rossini's Stabat Mater was directed by Frank E. Percival, of Greencastle. An orchestra of 130 played. In glee club and chorus contests Ernest Hesser, Indianapolis, Mme. Andrew Sheriff and Wylie Stewart of Chicago were judges.

The climax of the festival was reached with a praiseworthy rendition of "The Creation" under Mr. Percival. Soloists were Mme. Andrew Sheriff, soprano; Leah Pratt, contralto; Wylie Stewart, tenor, and Leslie Spring, baritone.

Garfield High School gave two creditable performances of the operetta "Bulbul," under Lucy Arthur, head of the music department. L. EVA ALDEN.

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PITTSFIELD FORCES INCREASE PRESTIGE

Beethoven Numbers Feature of Season's Final Concert

By Eleanor McCormick

PITTSFIELD, MASS., May 22.—The Pittsfield Symphony, under the baton of Ulysses Buhler, closed its season with what was practically an all-Beethoven program, and left a deep impression on the audience.

Mr. Buhler's Beethoven list was made up of the "Lenore" Overture No. 3, the Fifth Symphony and the Violin Concerto. The only exception to the Beethoven rule was furnished by Marjorie Candee, soprano of Toronto, who sang the Jewel Song from "Faust" and songs by Brahms, Kubinstein and Massenet.

The orchestra, composed entirely of resident musicians, has responded with fine enthusiasm to the magnetic direction of Mr. Buhler, and was received with every mark of appreciation.

Jay C. Rosenfeld, concertmaster, played the solo in the Concerto and scored an emphatic success.

Miss Candee's flexible voice was heard to advantage, the Gounod aria proving a suitable vehicle for the display of her skill. This number was sung with orchestral accompaniment. In her shorter songs, Miss Candee was accompanied at the piano by Mr. Buhler.

Iowa College Bel Canto Club Gives Program

CEDAR FALLS, IOWA, May 22.—The Bel Canto Glee Club of Iowa State Teachers' College, under the direction of Alpha Corinne Mayfield, recently gave a concert in the College Auditorium. The chorus, composed of female voices, sang songs by Rimsky-Korsakoff, Dargomizsky, Burleigh-Page, Dvorak-Fisher, Nevin, Curran, Ronald and Elgar. Clara Jobs played compositions by Batiste and Dubois on the organ. Harriet Miller and Dorothy Detthof played the obbligati for two Elgar songs.

Chicago Press Unanimous in Praise of

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CONTRALTO

(Formerly) CHICAGO OPERA ASSOCIATION

In Her Recital at the Playhouse April 18, 1926



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Chicago Journal, Eugene Stinson

"Frederica Gerhardt Downing made a welcome appearance on our concert stage. She sang old airs by Durante and Handel in the course of her song recital that were highly artistic examples of vocal art. The voice is rich in timbre and the range is admirably developed, the low tones having an especially warm quality."

Chicago Daily News, Maurice Rosenfeld

"A first-class performance of a group of Lieder by Wolf, Brahms and Strauss. Here was excellent voice, the poise that arises from easy knowledge of the subject, and a highly attractive warmth of manner. It was singing that would have caused a longer stay if there had not been other musical events clamoring for attention. Mrs. Downing has kept herself aloof from the concert stage for some time—much too long in the light of this performance."

Chicago Tribune, Edward Moore

"A voice of the true contralto timbre, mellow in quality and of ample volume. She sang Durante's 'Vernon, Tutt'Amor' with appreciation for the music and sustained the long phrases after the old tradition. Handel's 'Furibondo spira il vento' she gave with vigor and brought out the decorative figures with good technique."

Chicago Eve. Post, Karleton Hackett

"SCORES AGAIN.

"It is one thing to build a fine program and another to sing it well. Frederica Gerhardt Downing does both. Her recital was proof that this justly popular Chicago contralto has won her place by no other means than that of personal and superfine accomplishment. She sang a group of German songs, each perfectly chosen and suiting her voice and style like the proverbial glove. Her taste and tone are unfailingly lovely. Mrs. Downing won new and deserved laurels."

Chicago American, Herman Devries

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CHICAGO

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NEW YORK, MAY 29, 1926

VOICES AS INSTRUMENTS

DESPITE the immemorial tradition that associates words with the singing voice, there is a growing tendency among modern composers to employ the voice as an instrument, discarding words completely. Experiments of this kind have been tried with massed voices, as in Percy Grainger's "Marching Song of Democracy," with a vocal quartet, as in Darius Milhaud's chamber symphonies, and with solo voices.

The latest essay is Nikolai Medtner's sonata for soprano voice and piano. Rachmaninoff has written some interesting vocalises, or wordless songs, but Medtner's is the first attempt to employ the voice as an instrument in the sonata form. A London performance of the work is reported to have been artistically pleasing. Inasmuch as the principal defect of wind instruments in solo playing is their monotony of color, the use of the human voice, with its great variety of color, opens up new fields for the composer. Ernest Newman has even suggested that the vocal concerto would be a welcome relief from operatic arias on concert programs.

CIVIC ENTERPRISE

DISSATISFIED with the hazards of concert-giving, a group of Milwaukee citizens has started a movement to insure the financial stability of a series of concerts by distinguished visiting artists and to guarantee attendance worthy of the talent engaged. A civic concert association is in the process of formation with a five-dollar membership fee. The goal of the "drive" is a minimum

membership of two thousand, although it is hoped that the public response will be such as to double that number.

With a membership of two thousand only, the association will have a fund of ten thousand dollars with which to operate. Not less than six concerts will be given, and this will be increased to ten if the membership warrants. Only subscribing members of the association will be privileged to attend the concerts, and no single admission tickets will be sold.

A similar plan has been carried on in California by the Berkeley Musical Association for sixteen years, with the result that there is always a waiting list of music-lovers from which any gaps in the limited membership are filled. The advantages of this method are obvious.

IN ACKNOWLEDGMENT

IN announcing the fact that Percy Grainger has been commissioned by the board of directors of the Chicago North Shore Festival to write an orchestral work for the festival of 1927, John H. Hilton, manager of the festival, stated that the primary reason for this action was the wish to avoid any interference with MUSICAL AMERICA's offer of \$3,000 for an American symphonic work. By a unanimous vote the Evanston directors suspended their annual competition in deference to the contest sponsored by this publication, in order that any composers who might have wished to compete for the festival prize would be free to enter the lists for the larger award.

MUSICAL AMERICA deeply appreciates the courtesy and generosity of the directors of the North Shore Festival. By their action they have shown their sincere interest in the cause of American music and their desire to co-operate in the furtherance of that cause.

CALIFORNIA SUMMER CONCERTS

CENTRAL California, which has hitherto had no summer musical activities comparable to the Hollywood Bowl concerts, is about to take its place as an all-the-year-round home of music. The Philharmonic Society of San Mateo, which is arranging for a series of Sunday afternoon symphony concerts in the open air at Hillsborough, is co-operating in the matter of conductors with the Summer Symphony Association of San Francisco. The latter organization plans twenty orchestral concerts to be given in the Civic Auditorium between June 15 and Sept. 15.

By affording employment during the summer months, these concerts will benefit the musicians of the San Francisco symphony orchestra as well as provide enjoyment for the public. The formation of the Summer Symphony Association comes as the result of a campaign carried on for several years by a few devoted friends of music, who have deplored the enforced idleness of the orchestral players and the dearth of summer concerts.

CONCERTS FOR CHILDREN

THE English musical press has been exercised of late over the question of orchestral concerts for children, some writers maintaining that symphonic masterpieces should be explained in a kindergarten manner, and others arguing that works should be presented without comment or illustration of any kind. The *Musical Times* and the *Music Bulletin* agreed that it is ridiculous to illustrate Beethoven's C minor symphony with a story about Jack and the beanstalk and singing "Fee-fi-fo-fum" to the notes of the opening theme.

The editor of the *Music Bulletin* wrote: "If children were allowed to listen to a Beethoven symphony or a Bach concerto without the intrusion of extraneous ideas, there would be some chance of developing their musical faculties." To this the editor of the *Musical News and Herald* retorted: "We should say there would be an excellent chance to stampeding the audience. Beethoven did not write symphonies, or Bach concertos, for audiences of children, and to expect a juvenile audience to take an intelligent interest in either, or in any work extending to anything like twenty minutes, is as ridiculous as expecting them to be entertained by readings from Thackeray's 'Vanity Fair'."

Somewhere between these two points of view lies the solution of the problem. Surely one movement of a symphony is not too much for children to enjoy at one time, without a fairy story attached.

Personalities



Conductorial Trio from Three Lands

Three world celebrities in music found their paths recently crossing abroad. Ottorino Respighi, returned from his successful tour of the United States, is shown at the left. Willem Mengelberg, who recently conducted the first Dutch performance of De Falla's "El Retablo" in Amsterdam, is seen at center. The third member of the party is, of course, Igor Stravinsky, who conducted a week of his music in Amsterdam not long ago and now is fulfilling a guest engagement as conductor of his "Rossignol" and "Petrushka" at La Scala.

Hunter—Louise Hunter, soprano of the Metropolitan Opera Company, who sang in the opera "Carmen" at the Spartanburg Festival, was "adopted" by the Spartanburg Kiwanis at a luncheon of that organization on May 7 at the Franklin Hotel. Miss Hunter, who was lunching with her mother at a table near the Kiwanians when she was discovered, was immediately hailed by the members and introduced to them.

Stanley—The painless interview is yet to be invented. But Helen Stanley wonders if it would be possible for interviewers to think up some new subjects for next season. She confesses that, if she swept her mind with a vacuum cleaner, she couldn't discover another thought on the subject of "The Child and the Career," "Marriage versus Art," "The Diaphragm and Its Mission," "Success and How Attained," "Bel Canto," "Jazz," "Why Cooks Leave Home," and "The American Composer."

Schipa—A cablegram received by Messrs. Evans & Salter, his managers, announces that Tito Schipa has had conferred on him the decoration of the Grand Crown of Italy, the highest order within the gift of the Italian Government. The honor was bestowed in recognition of his latest service to art, the institution of a six weeks' season of opera at the Politeama Theater in his birthplace, Lecce, Italy. This opera season, which opened May 1, is presented by a company of American and Italian artists headed by Mr. Schipa; a chorus of fifty-five, and an orchestra of sixty-five.

Coates—In his early career John Coates, English tenor, knew intimately the hardness of poverty, and the little pawnshop on the second floor of a rambling old building near the Temple, knew the hasty and timid knocks of the tenor. He tells about an occasion when the loan broker was mystified when Mr. Coates asked the loan of ten shillings on two ordinary-looking five shilling pieces, but when he heard that an old aunt had presented these as mementoes to the artist with her blessing, he consented to be the guardian without interest, until he could redeem them. This he was able to do a few weeks later.

Roes—Paul Roes, Dutch composer and pianist who visited America several months, appearing in concerts and recording his compositions, recently sailed from New York to spend the summer composing at Casa Mia, just outside of Florence. The captain of the Colombo, Commander Ernesto Romano, arranged a concert for the benefit of the Sailors' Orphans Fund at the suggestion of Mr. Roes, who played while the ship rolled and tossed in a high sea, during a terrific storm. The 300 listeners liked Mr. Roes' own "Invitation au Voyage," written to words by Baudelaire. The concert realized 8,000 lire for the fund.

Sedano—Carlos Sedano, violinist, who is giving a series of seventy concerts in his native Spain, has played in Asturia, Coruna, Vigo and Burgos. He is featuring works by Spanish composers, notably those of Sarasate and Granados. Among American compositions, he is playing Dawes' "Melody." In his Madrid concerts he plans to give the Vivaldi Concerto for three violins, assisted by his former teacher, Bordas, and the brother of his accompanist, Figueroa. In addition to his concert activities, Sedano is taking his bar examinations and fulfilling his required military service. In the fall the violinist will return to the United States for another concert tour here. He is the possessor of a Stradivarius, which he purchased in this country.

Point and Counterpoint

By Cantus Firmus, Jr.

Balladry—Then and Now



ASHIONS in popular songs often grieve us. We hold up pretty well under nostalgic geographical lays. But many are just about ready to throw up the sponge before the new crop of sentiment songs with whole-tone trimmings. It was different in the old days. One had moral lessons on a domestic ground-bass, such as "Don't Sell More Drink to My Father", "Hello, Central, Give Me Heaven" and that weepy one of a half-century ago—"Mamma, Why Don't Papa Come Home?"

Papa and mamma are still with us. But today they sizzle, distil sugar and wield a wicked foot.

They almost never go home, and infants have grown precociously wise. They never telephone to the angels to locate their elders, being much too busy imitating their game of bridge, their motor driving and their idiosyncrasies in liquid refreshment.

Foibles of the Future

SENTIMENT is said to be coming back with a vengeance in the Tin-Pan Alley world. Who knows? We may soon have a ditty in which anguished parents implore Radio Central to send little Willie and Annie home from the night clubs.

It might begin:
"Daughter, Dear Daughter, Come Home with Me Now:
The Big Ben on the Bureau Strikes Five!"

Sad Tale of a Desolate Dove

THE august New York Times the other day indulged in a surprising sentimental sally. On the front page, huge as life, appeared a sobby item anent one moist and draggled boid, a vilin and a little girl with a warm heart. We quote this piece of world-shaking intelligence with heaving shoulders:

Music's Charms Revive Pigeon, Worn Out by Battling Storm

"A brown carrier pigeon, thoroughly worn out by its struggles through the rainstorm of Sunday, fluttered down to rest yesterday in the yard of Mrs. B—, No.— Blank Street, the Bronx. The bird was close to death when Mrs. B— carried it into her kitchen to warm it."

"IT failed to give signs of returning strength (sic!) and five-year-old Pansy Azalea Bluebottle of No.— Avenue, who was calling upon Mrs. B—, had an inspiration (sic!). Pansy is a violinist—
(How modest that disclosure: no

trumpetings of world fame, no press notices—just "a violinist.")

—"and she hurried to her home and got the instrument. The pigeon seemed to respond to the music and soon came around."

Can it be that "All the News That's Fit to Print" is emulating some of its competitors who turn out epics of the Near-sighted Old Lady and the Banana Peel?

The Shortest Way

JOHN PHILIP SOUSA, the bandmaster, said at a banquet in New York: "To succeed in grand opera here at home, American girls first go abroad and succeed in Paris, London, Milan and Naples. The longest way round in their case is the shortest way home, you see."

"It's like Smith.
"So your beautiful young wife refused to marry you when you first proposed?" I said to Smith in the course of a confidential chat. "Did you keep on pursuing her till she consented?"

"Not much!" said Smith. "I went out and made a fortune. After that, it was she who did the pursuing."

Aphorisms—Or What Have You?

THE last tutti is the hardest.
Once a soprano, always a soprano.
You can lead an organ to Bach, but you can't make it toccata.
Let the dead past bourée its dead.
The pace is index to the wind.

"Pagliacci" in a Nut-Shell

IT'S just a yarn about a ham who's tramping as a player, but has the time to demonstrate he's quite a nifty slayer. Cazio is the fellow's name, who's jealous of his wife and slays her while they're acting. The weapon was a knife—which he then sank into her beau. (He was not well defended.) On slaying them, he hollers out: "The comedy is ended."
—Ernest Rogers in Atlanta Journal.

IT was about time for somebody to announce an outdoor season of opera at the Polo Grounds.

Musical America's Question Box

ADVICE AND INFORMATION for STUDENTS, MUSICIANS, LAYMEN AND OTHERS

ONLY queries of general interest can be published in this department. MUSICAL AMERICA will also reply when necessary through individual letters. Matters of strictly personal concern, such as intimate questions concerning contemporary musicians, cannot be considered. Communications must bear the name and address of the writer, not for publication, but as a guarantee of good faith. Address Editor, The Question Box.

First American Opera

Question Box Editor:

What is the first American opera?
ALICE D. B.

Philadelphia, May 14, 1926.

Probably "The Disappointment or the Force of Credulity," a ballad opera, the book by Andrew Barton, produced in Philadelphia in 1767.

???

Operettas for Revival

Question Box Editor:

Which half-dozen comic operas other than those of Gilbert and Sullivan would you recommend for revival because of good plots and melodious music?

"OLIVETTE."

Palo Alto, Cal., May 21, 1926.

You do not not say whether you want to use the operas for amateur production or not. In any case, six taken at random might include "Mamzelle Nitouche" by Hervé; "Chimes of Nor-

mandy" by Planquette; "The Geisha" by Caryll; "The Serenade" by Herbert; "Robin Hood" by De Koven; "Dolly Varden" and "Princess Chic" by Edwards.

???

The Liederabend

Question Box Editor:

Just what is the meaning of "Liederabend"?
H. K. T.

Wheeling, W. Va., May 21, 1926.

A German term for an evening song-recital.

???

Fixed and Movable Do

Question Box Editor:

What are the relative merits of the fixed and the moveable Do in sight-reading?
"SOL-FA."

Worcester, Mass., May 20, 1926.

The Question Box Editor, having been trained in the moveable Do, can see no advantage in the other system, though its advocates claim that such do exist.

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As the scale steps are constant, no matter what the keynote, and as the whole purpose of sol-fa is to fix scale intervals in the mind and thus facilitate reading, it seems illogical that the interval between do and sol should be a perfect fifth in one tonality and a diminished fifth in another, as inevitably happens with the fixed do.

???

Tchaikovsky's Second

Question Box Editor:

Why is Tchaikovsky's Second Symphony called "The Little Russian"?
JAMES DOUGLAS.

Portland, Ore., May 29, 1926.

Because it was from the folk-songs of Little Russia that Tchaikovsky got a number of the tunes which he has utilized in the work.

???

Fauré's "Pelléas"

Question Box Editor:

Is the setting of "Pelléas et Mélisande" by Fauré an opera, or it is an orchestral suite?
"FRANCINE."

Dover, Del., May 22, 1926.

Fauré's work was originally incidental music for the drama when it was given in London with Mrs. Patrick Campbell as "Mélisande" in June, 1898. The

Suite was first played about three years later at a Lamoureux concert in Paris.

???

Wagner's Early Operas

Question Box Editor:

Have Wagner's two early operas ever been produced at all, and if so, have they been given in this country?

ROBERT BARTON.

Brooklyn, May 22, 1926.

"Die Feen," though composed in 1833, was not performed until June 29, 1888, when it was heard in Munich. "Das Liebesverbot" was sung in Magdeburg on March 29, 1836, as "Die Novize von Palermo." Neither work, so far as we can find out, has been sung in this country.

???

Why "Nutcracker"?

Question Box Editor:

Will you please inform me what is the significance of the title "Nutcracker Suite" by Tchaikovsky? Did Tchaikovsky name it that?
W. H. H.

Hamilton, N. Y., May 22, 1926.

The "Nutcracker Suite" is taken from a ballet by the same name by Tchaikovsky. The ballet is founded upon the fairy tale about a Nutcracker and the Mouse King.

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SAN JOSE APPLAUDS LICZBINSKA'S BILL

Local Chorus Makes Début in First Hearing of Native Cantata

By Marjory M. Fisher

SAN JOSE, CAL., May 22.—Eugenia Liczbinska, danseuse, and Louise Marleau, pianist, were recently presented in a dance concert by the San Jose Music Study Club, in the old Scottish Rite Temple. The program was to have been given by Frank Moss, American pianist, who was to have concluded his series of recitals here on that date with the assistance of Mlle. Liczbinska in an all-modern program, but illness forced him to cancel the engagement.

The program included Debussy's "Puck" and "Claire de Lune"; Max Bruch's "Swedish Dance"; Rameau's "Tamborin"; a Schubert Waltz; MacFadyen's "Country Dance"; Schumann's "Papillons"; Griffes' "White Peacock," and Sibelius' "Valse Triste," with piano solo by Miss Marleau, who gave an impressive performance of the Brahms Rhapsodie in G Minor.

Another event of special interest was the début of the Vallesingers in the Coast premiere of John Moore Smieton's "King Arthur" for chorus, soloists and orchestra. The performance was given before a large audience in the State Teachers' College Auditorium, LeRoy Brant conducting.

"King Arthur" proved a grateful and melodious work, and the Vallesingers covered themselves with glory. The so-

loists were Teresa Tum Suden, soprano; Carl Anderson, tenor, and Austin Mosher and James McKay, Jr., baritones. The orchestra was above the average for similar productions, and the Prelude was splendidly played.

Earl Towner, head of the music department of the State Teachers' College here, has resigned his position to do freelance work in San Francisco and the Bay cities. He has accepted an editorial position with the W. A. Quinke Publishing House and has also been engaged as a member of the summer faculty at the Jenkins School of Music, in Oakland. He will continue to teach privately in this city.

Los Angeles Forces Change Saturday Concerts To Thursdays

LOS ANGELES, May 22.—Caroline E. Smith, manager of the Los Angeles Philharmonic Orchestra, announces that, owing to popular demand, the board of directors has decided to give the symphony concerts on Thursday evenings, instead of Saturday evenings, as in past seasons. This will bring the pairs of concerts on Thursday evenings and Friday afternoons in the season starting Oct. 21 and 22 next. This change is brought about by the fact that Los An-

geles residents often leave the city on week-ends, which has a detrimental effect on Saturday night attendance at concerts. After careful consideration of the matter, the conclusion was reached that many of the regular subscribers, as well as those who depend on getting single tickets, would be better pleased with Thursday evenings.

MIAMI SUMMER COURSE

Richard McClanahan to Hold Special Piano Classes at Conservatory

MIAMI, FLA., May 22.—The Miami Conservatory, Bertha Foster, director, announces a special six weeks' summer course in the science and art of piano playing and teaching. This course will begin June 14 and end July 24, and is to consist of individual lessons amplified by fifteen lectures. The course will be conducted by Richard McClanahan, director of the Riverdale School of Music, New York.

Mr. McClanahan is a pupil of Tobias Matthay. He is also a pupil of Effa Ellis Perfield, Percy Grainger, Marguerite Melville-Liszniewska, a graduate of the Northwestern University School of Music, first vice-president of the American Matthay Association and has taught successfully for seven years in New York City.

A. F. W.

CONCERTS IN HAVANA

Cuban Music and Recitals by Ballester Are Chief Events

HAVANA, May 20.—Ernesto Lecuona, pianist and composer gave his eighth concert of typical Cuban music, before a capacity audience in the Payret Theater on May 2.

Features of this event were the first performance of another Lecuona song, entitled "Para Qué?" and a Waltz, "Mis Rosas," by Maria de la Torre. Dora O'Siel made her début at this concert, singing the Waltz and "Aqui está."

Jossie Pujol, Cuban violinist, played works by Lecuona, Mauri and White, showing a good technic.

Vicente Ballester, Spanish baritone, appeared in the National Theater on May 6 and 8, in recitals under the management of Guillermo de Cardenas. He sang arias from "Pagliacci" and "The Barber of Seville," as well as songs in several languages including Spanish. Among these were Pedrell's "Servilanas"; "Mirala Bien," a dance from Murcia; "El Paño," arranged by Kurt Schindler, and "Granadinas" by Barrera and Calleja.

NENA BENITEZ.

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Hawaiian Pupils Heard in Recitals

HONOLULU, May 15.—A costume recital was given by pupils of Norma Lucia Olsen, of the Kamehameha School for Girls, in the Army and Navy Y. M. C. A. The program included Norwegian, Chinese, Japanese, Italian and American selections. Those participating were Alexa Betts, Elizabeth Peters, Hilda Deinert, assisted by Sam Kapu; Kala Whittle, P. Mahaulu, S. Allen, Margaret Nape, Dorothy Poepoe and Allen Akana. Pupils of Eleanor Hazzard Peacock gave a recital in the home of Mr. and Mrs. L. L. McCandless. Those participating were Amy Awai, Mrs. Carl Allenbaugh, Mrs. J. P. Erdman, Ruth Knudsen, Eleanor Lai Hipp, Loy McCandless, Mrs. A. L. Parks, May Stewart, Winona Love, Polly Ward, Sam Toomey, Mrs. Peacock and Joseph Kama-kau.

C. F. GESSLER.

Long Beach Club Votes for Officers

LONG BEACH, CAL., May 22.—Mrs. Wilbur R. Kimball was elected president of the Woman's Music Study Club at the recent meeting. Other officers are Mrs. L. D. Frey, Mrs. Fred Metzger, Mrs. J. K. Reid, Mrs. Albert Small, Mrs. W. T. Moore, Mrs. C. T. Hard, Mrs. William Yorke, Maude E. Homer and Lena Wasem. The program "Neath the Stars" was given by Lillian Wutzler and Lois Cook, piano; Mrs. Allan Chase, violin; Mabel Stewart, Joyce LaVerne Tucker and Beula Peck, sopranos. Accompanists were Myrtle Hill, Mary E. R. Foreman and Demia Peck.

A. M. G.

Tipico Orchestra Plays in San Diego

SAN DIEGO, CAL., May 22.—The Tipico Orchestra of Mexico City, under the leadership of Juan Torreblanca, gave three concerts in the Spreckles Theater during the week. This organization gave unique programs. As soloist, Samuel Pedraza displayed a fine lyric tenor. A number by the six Marin brothers on the marimbas alone was of interest. The concert given by the Student Musicians of the city as a result of the Amphion Club contest was very good. These seventeen young artists gave their program in a manner that approached professionalism.

W. F. R.

San Francisco Club Holds Annual "Jinks"

SAN FRANCISCO, May 22.—The San Francisco Music Club held its annual "Jinks" in the Hotel Fairmont, with a performance of "Falka," given under the stage direction of George Lask. Miriam Sellander, Loraine Sands Mullin, Ellen Page Pressley, Nada Haley, Elsa Behlow Trautner, Florence Ritter, Frances Murphy, Helen Resleure, Betty Beason, and Esther Malcolm sang the principal rôles.

M. M. F.

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Bush Conservatory Has Distinguished Summer Faculty



Upper Row: Mr. Nelson, © Fernand de Guelbre; Mr. Middleton, Hizon-Newman; Mr. Lamond, Apeda; Mr. Dunham, Watling; Mme. Spravka, Beidler.

SOME ARTISTS WHO WILL TEACH AT BUSH CONSERVATORY THIS SUMMER

Left to Right, Upper Row: Edgar Nelson, President and Leader of Répertoire Classes in Voice; Arthur Middleton, Baritone, Who Will Teach Oratorio; and Frederic Lamond, Pianist and Member of the Regular Summer Faculty; Lower Row, Arthur Dunham, American Organist, Who Heads the Department of Organ; Richard Czerwonky, Dean of the Violin Department; Ella Spravka, Who Will Teach Piano Répertoire, and Edgar A. Brazelton, Vice-President, Who Has Charge of the Piano Normal Courses

CHICAGO, May 22.—The summer school to be held at Bush Conservatory will consist of three terms, one of five weeks, from June 30 to Aug. 3, in which special attention will be given to normal courses and repertoire work; a six weeks' term, from June 30 to Aug. 10, in which public school normal work will be given, and a ten weeks' period, which, beginning May 26, will continue to Aug. 3 and will include various special courses.

The brilliant faculty assembled for this session includes both guest and

resident teachers. A feature of special interest will be the repertoire classes, to be conducted in piano by Frederic Lamond and Ella Spravka, in violin by Richard Czerwonky and in voice by Edgar Nelson, president, assisted by artists of the vocal faculty.

Although these three departments are among the most popular in the curriculum, they will by no means comprise all the intensive work offered during the summer. One of the largest departments will be that of normal work. Edgar A. Brazelton, vice-president of the Conservatory, will have charge of

the piano normal courses. Mr. Brazelton, well known as an authority on normal methods, has arranged his work so that teachers studying under him will have an exhaustive training in methods, a complete survey of teaching material and will be given a full acquaintance with the most up-to-date educational practices. Only absolutely sound theories are dealt with in the carefully graded courses Mr. Brazelton will offer, as he has taken care to keep them free from faddism. Similar normal courses will be given in voice by Emerson Aber-

nethy, and in violin by Rowland Leach and Ebba Sundstrom.

The public school music department, under the supervision of Lytanne Votaw, deals with every phase of the problems of the music supervisor and teacher of music in the public schools. Helen Curtis, authority on class piano methods, offers interesting courses in this newest branch of music.

Both Mr. Lamond and Mme. Spravka will be distinguished members of the

[Continued on page 29]



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Ann Arbor Festival Lists Opened with Much Success

[Continued from page 1]

All her numbers were marked by opulence of tone.

Mr. Stock led refreshingly unhackneyed orchestral works at the opening concert. His readings were marked by much spontaneity and skill in the management of nuance and orchestral color, and were withal conservative in dynamics. The Chausson Symphony proved a vivacious work, revealing some influence of Wagner, but with a peculiarly Gallic quality. Ibert's "Escales," a local novelty, proved clever and atmospheric, but seemingly superficial music. The "Polovetzian" Dances from Borodin's "Prince Igor" were rugged by contrast.

The programs scheduled for the remaining days of the festival promise much of interest. These will be reviewed in a subsequent issue of MUSICAL AMERICA. Beginning this afternoon, May 21, there will be an interesting list in which Albert Spalding, violinist, will be the principal soloist, in Mozart's Concerto in D and other works. The Children's Festival Chorus will sing Percy Fletcher's Cantata, "The Walrus and the Carpenter." Saint-Saëns' "Carnival of the Animals" will be played by Elizabeth Davies and Ethel Hauser, pianists, with the Chamber Orchestra. The Chicago Symphony will be heard in other numbers. The conductors will be Mr. Stock, Mr. Moore and Joseph E. Maddy.

Tonight the outstanding feature of the festival, the first performance of Howard Hanson's choral work, "The Lament for Beowulf" will be given by

the Choral Union, with the composer conducting. Giovanni Martinelli, tenor of the Metropolitan Opera, will be heard in arias by Puccini, Meyerbeer and Ponchielli. The Symphony, under Mr. Stock will be heard in numbers by Strauss, Casella and others.

Saturday's matinee concert includes orchestral works of Brahms, Schönberg, Wagner and Saint-Saëns, under Mr. Stock. Mischa Levitzki, pianist, is the soloist. The final concert on Saturday night is a gala concert version of "Lohengrin," with the following soloists; Elsa, Florence Austral; Lohengrin, Richard Crooks; Ortrud, Augusta Lenska; Telramund, Richard Bonelli; King Henry, James Wolfe; the Herald, Barre Hill. Mr. Moore will conduct the Choral Union and the Chicago Symphony in this work.

American Tenor Makes Debut in Italy

One of the outstanding incidents of the opera season now current at Lecce, Italy, has been the debut of the American tenor Attilio Vannucci, which was made on May 16, in the rôle of Edgardo in "Lucia di Lammermoor." Mr. Vannucci is a native of San Francisco, and had previously sung with the civic opera of that city. The present season at Lecce is under the direction of Tito Schipa. Cav. Enrico Rosati of New York has been the only teacher of Mr. Vannucci.

Leslie Hodgson and Edith Moxom-Gray Announce Summer Classes

Leslie Hodgson and Edith Moxom-Gray will conduct their summer classes in piano playing at their New York studios as usual, during July and August. Special coaching in recital programs will be a feature of the work.

MAYOR HEARS MUSIC BY BOSTON SCHOOLS

Hub Pupils Give Exhibition of Their Work in Symphony Hall

By W. J. Parker

BOSTON, May 22.—John A. O'Shea, supervisor of music in the public schools, and his corps of assistants may well be proud of the public exhibition of their work which took place May 18 in Symphony Hall, when 1700 school children were heard in song, and classic pieces were played by school bands, orchestras and drum corps. Mayor Nichols was present and complimented Mr. O'Shea for the advance of music in the city's schools.

Carl Gardner directed the drum corps' demonstration. Fortunato Sordillo conducted the combined bands of the Public Latin School, Dorchester High School for Boys, High School of Commerce, and the Mechanic Arts High School.

When the bands had played, the Boston Public School Symphony, a group of 160 instrumentalists, appeared with Joseph F. Wagner on the director's stand. Blanche Tibbetts and Ida McCarthy O'Shea were pianists, and Agnes Marie Kearn played the organ.

Mr. O'Shea directed all the choruses, which included "Trees," words by Joyce Kilmer and music by Rasbach; "Victory March," Liszt, arranged by Mr. O'Shea, words by Margaret E. Foster; "Thanks Be to God," by Dickson, and patriotic airs.

The Boston Public School Symphony played "Alla Polacca," by Beethoven;

"The Strange Man," by Schumann, and the March from the "Lenore" Symphony, by Raff.

Charles G. Wetherbee was marshal, with George A. Smith, William J. Phinney, Thomas J. Barry and Melzar H. Jackson as assistants. The assistants and assistant director of music are Cecilia M. Bainton, Helen A. Brick, Grant Drake, Frances G. French, Joseph H. Gildea, B. Harold Hamblin, Mary A. Kennedy, Helen J. Lynch, Ruth B. Mitchell, Esther G. O'Connor, Gertrude A. Smith, H. Dana Strother, Laura F. Taylor, Blanche Tibbetts, Daniel D. Tierney, Jr., Joseph F. Wagner and Nellie L. Woodbury.

Harry B. Roche and Fortunato Sordillo are supervisors of the drum and bugle corps. In the corps are three girls, Francis Ellis, twelve; Christine Duffy, twelve, and Evelyn Shields, fourteen.

The following are schools from which the children were selected: Dearborn, John C. Riley, master; Dudley, William L. Phinney, master; Elihu Greenwood, Thomas E. Kelley, master; Emerson, Sidney T. H. Northcott, master; Everett, Flora E. Billings, master; Frank V. Thompson, Archer M. Nickerson, master; Hancock, Gertrude E. Bigelow, master; Mather, George A. Smith, master; Oliver W. Holmes, Alvin P. Wagg, master; Phillips Brooks, Francis M. Morrissey, master; Prince, Charles G. Wetherbee, master; Rice, Thomas J. Barry, master; Robert G. Shaw, Gardner P. Balch, master; Washington, Benjamin J. Hinds, master, and Washington Allston, Arthur A. Lincoln, master.



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GIVE CHADWICK SYMPHONY

New England Conservatory Presents
Work Under Composer's Baton

BOSTON, May 22.—A concert by the New England Conservatory Orchestra, Wallace Goodrich, conductor, in Jordan Hall on May 14, had as its finale George W. Chadwick's Symphony in F, No. 3, a piece written in 1892 and conducted at this revival by the composer. Charles Bennett, baritone, of the voice faculty, sang three songs by Josef Sucher and "Ha gia vinto la causa" from "Le Nozze di Figaro." The orchestra presented the Brahms' "Academic Festival Overture" and the symphonic entr'acte from Bruneau's opera "Messidor."

Madeline Massey, prima donna of the "Rose-Marie" company, playing in this city, sang excerpts from the opera before the Conservatory patomime and rehearsal class, of which she was formerly a member, at the weekly recital under Clayton D. Gilbert's direction on Friday afternoon. Frank Harrington, of the company, another former pupil of the Conservatory, gave a brief talk on stage and operatic experiences.

W. J. PARKER.

Jacques Thibaud Appoints His American
Examiner

It is announced that Jacques Thibaud has appointed Bernard Sinsheimer as examiner of students who wish to study in the Ecole Normale de Musique, Paris, where Mr. Thibaud holds summer sessions for violinists. Mr. Thibaud will accept for instruction those students whom Mr. Sinsheimer considers far enough advanced to study with him, and thus many will be saved experiences that have befallen some students in former years—a trip to Paris, only to be told by Mr. Thibaud that they are not acceptable. Mr. Thibaud will spend a part of this summer touring Greece and the Balkans, so his next engagement at the

Ecole Normale will not be until the summer of 1927. Eugene Ysaye has the violin department this summer, and is giving six courses for young artists and virtuosi.

Howard Potter Returns
as Director of Publicity
for Charles L. Wagner



Photo by Fernand de Guedre
Howard E. Potter

Howard E. Potter, widely known in the musical profession, will join the staff at the managerial office of Charles L. Wagner on June 1, in the capacity of manager of the publicity department. Mr. Potter was with the Wagner office

for about two years some time ago and was "loaned" by Mr. Wagner to Mary Garden to act as her personal representative. After her appointment as artistic director of the Chicago Opera, Mr. Potter became connected with the opera company.

Following the termination of his engagement with the Chicago Opera, Mr. Potter became assistant manager of the Chicago Musical College and has been engaged in that work up to the present time.

Mr. Potter has been called the "Pooh-bah" of the managerial and publicity work connected with the musical profession. He was the personal representative who accompanied Dame Nellie Melba and Jan Kubelik during their famous tour of the United States, in joint recital, and was also associated with Marcella Sembrich and with other artists of international prominence.

Seattle Club Presents Works by Resident
Composers

SEATTLE, May 22.—Seattle composers' works were featured in an attractive concert given by the Seattle Clef Club. Carl Paige Wood's Sonata in D for violin and piano was played by Maurice Leplat and Arville Belstad. Songs by George Bailey were sung by Marshall Sohl and Jean Kantner, who also interpreted compositions of Clifford Kantner. "Lament," by A. F. Venino, was played on the piano by the composer. James Hamilton Howe played from his piano suites, "Olympic" and "Rainier." Frederick Feringer's "Poem" for violin and piano was played by Mr. Feringer and Albany Ritchie.

D. S. C.

Bonci to Make Concert Tour Abroad

Alessandro Bonci, tenor, will make a concert tour of Switzerland, Austria, France, Germany, returning to America about Oct. 1. He will also take an extended vacation at his summer villa in Bologna, Italy.

KRIENS PLAYERS HEARD

N. Y. Symphony Club Assisted by Two
Soloists in Concert

A concert by the Kriens Symphony Club was given in Carnegie Hall on the evening of May 22, with the assistance of Edgar Schenkman, violinist, and Gladys St. John, coloratura soprano.

This organization, now in its fourteenth season, has done a notable work in training young players for orchestral engagements. Again the work this year reflected much credit upon the musicianly leader, Christian Kriens. His achievement in keeping his 125 young players rhythmically in step while playing a movement from the Second Symphony of Beethoven, even though assisted by a pianist, was no mean achievement.

Perhaps the most enjoyable feature of the program was the playing of the Mendelssohn Violin Concerto by Mr. Schenkman. He gave a surprisingly facile performance, though one somewhat understressing the solo predominance of his instrument. The orchestral accompaniment was very successfully provided. This excellent young violinist was later heard in shorter numbers, accompanied by David Sapiro.

Miss St. John showed herself an ambitious and promising traveller on the path of florid music, with her performances of "Ah, fors'è lui" from "La Traviata," an aria from "Rigoletto" and "I Hear a Lark at Dawning" by Mr. Kriens.

The orchestra gave also Goldmark's Overture "Im Frühling"; Strauss' "Tales from the Vienna Woods," and two numbers by Mr. Kriens, "Sons du Soir" and "Wooden Shoe Dance" from his "Holland" Suite.

R. M. K.

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COMING
EVENTS

MARK TWAIN'S
MASTERPIECE

THE DRAMATIC EVENT OF THE
SEASON
JOAN OF ARC

As Given at the Walter Hampden Theatre, N. Y.

with the assistance of

THE WALTER HAMPDEN PLAYERS

FEATURING

CLARA CLEMENS

DAUGHTER OF MARK TWAIN
AUTHOR OF JOAN OF ARC

Clara Clemens in Joan of Arc

An interesting dramatization of Mark Twain's well known Joan of Arc was given at the Hampden Theatre on April 23, with Clara Clemens, his distinguished daughter, making her debut as an actress. There was a large and representative audience present to give Mme. Clemens an enthusiastic reception, and during the performance she was frequently the recipient of rounds of applause for her sincere and generally effective work. Part of the story was told by The Narrator (Le Roi Operti), followed by various scenes in which both dialogue and pantomime ensued. Naturally the figure of interest was Mme. Clemens, and she was ideally suited to the demands of the part—both in appearance and bearing. In the opening scene in the forest she also did some charming singing. The lines were all Mark Twain's and Mme. Clemens' reading of them was replete with earn-

estness and appeal. Perhaps her best work was done in the scene where she entered on a white horse in glittering armor and urged her followers to victory. It had strength. The idea of appearing in her father's work was well worth the undertaking and a lovely tribute.—From Musical Courier.

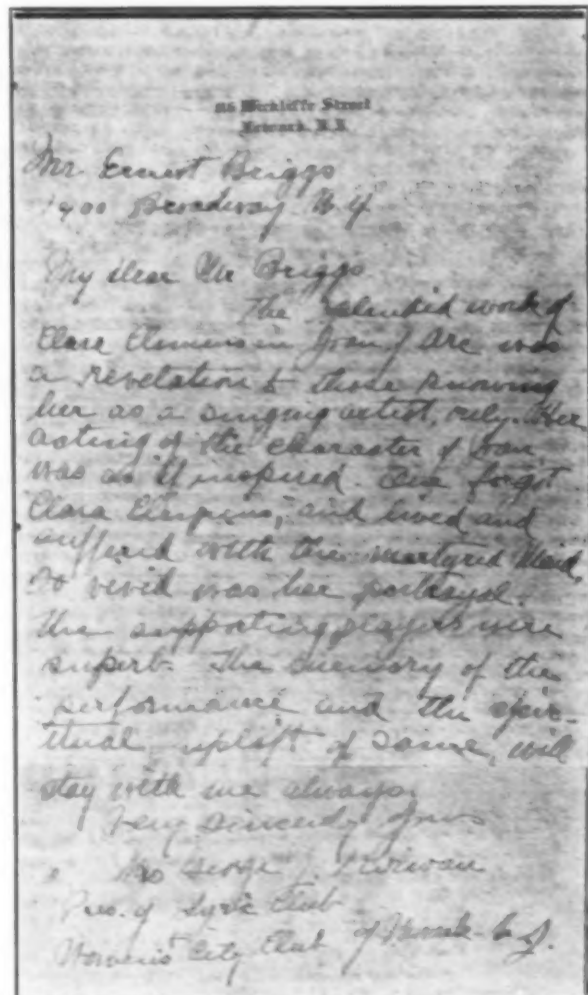
Clara Clemens as "Joan of Arc"

She delivered her lines in a speaking voice of beautiful quality and clear diction and acted with a simplicity and conviction which aroused her audience to a high pitch of enthusiasm. Her appearance in full armor of silver, riding a white horse and carrying aloft a white banner, was a picture for Edwin Abbey or Maxfield Parrish to paint. In the first scene she sang an effective song, "L'Arbre Fee de Bourlemont."—From Musical Leader, Chicago, Illinois.

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[Continued from page 3]

Some of the reasons are already in his white vest-pocket.

"Did you see the way they rushed down to the footlights?" says Auntie, thin, middle-aged, enthusiastic, to the manager's assistant. "Just the way they do for Heifetz!"

"Yeah," says the manager's assistant to Auntie. He knows a lot more than Auntie thinks about that rush to the footlights. So do the boys to whom he gave tickets.

The celebrity, as all the girls of her crowd are now calling her, has been clasped to the large be-diamonded bosom of an elderly society woman, famous for her enthusiasms. Her teacher has gazed on her with humid delight that veils a desire to slay her for the way she dragged the last part of the Berceuse. All the boys that are going to do so, have arranged to call her up; she has made five luncheon dates and been asked to play—just informally, you know—at four teas. It is all over.

"Like to turn out the lights now, please," says the attendant. And they make their way to the elevator, the taxi, the train.

What the Papers Said

Next morning, Mother is up an hour earlier than usual, but Father beats her to it. He has all the morning papers and wears a puzzled look when he comes in. Eager-eyed, in negligée, his daughter is waiting over her untouched breakfast tray, Auntie and Mother in attendance.

"This is funny," Father says. "The *Planet* don't even mention Daughter. Oh yes, here's a paragraph"—

It is about six lines and it contains a reference to the fact that she played. And from what composers her program was drawn.

"But Mr. Robinson was there," Auntie says. "I saw him." She looks disconsolately at the signed review which heads the column and lacerates that new Mahler piece over at Carnegie's. "He went out after Daughter played her second number. I suppose he had to write about that other thing."

One after the other, the papers are examined. This one remarks that the debutante had "a pleasing platform manner"; another, that the scope of her program "far outdistanced anything she had to offer in the way of technic." One paper ignores her completely. The *Bugle* faithfully records that hard tone.

When the afternoon papers' first editions are eagerly read, the heavy cloud of gloom that by now submerges the whole family, lifts a little; but not very far. The girl who was covering it for the *Evening Whale* has made her remark about "immaturity."

"But, Mamma, she does say that Daughter got a lot of applause," Father observes.

"Yes, but she says it was 'undiscriminating!'" Daughter wails. "And she only talks about her dress and her 'youthful appearance' and then something about 'good fingerwork,'" Mother adds, indignantly.

Another praises Daughter. Mr. Jinks stayed long enough to praise her pretty frock and to decry "promise of future achievement." And with these crumbs from the critical feast, they are to content themselves. Not Father. As they read, his jaw is setting itself harder and harder. Presently he rises, sending papers flying as he does so, puts on his hat, and with an "I'll be home to dinner, Mamma," moves to the door.

"Where're you going, Dad?" Daughter listlessly queries.

"I'm going to tell that manager what

I think of him!" Father returns. Armed with his clippings, he goes to town.

After considerable fuming in the outer office, Father gets in during a lull, and presents his case and his clippings to the efficient assistant. But he doesn't get much sympathy.

"Hard luck," he says.

When father sees the head of the bureau, it is even clearer to him that they have no sympathy with his disgust.

"My dear sir," says the manager, in effect, "it's up to you to deliver the goods. You can't blame our firm if the critics don't rave over your daughter's playing. We promised to fill the house. Did we?"

Father admits that they did.

"We promised you the critics would be there. Weren't they?"

"I guess so," Father says. "Auntie says Mr. Smith pointed them all out to her."

"They were there, every one of them. Our firm hasn't made its reputation by not living up to promises."

"Well," Father concedes, "you did tell me that the papers cover the concerts they advertise, and I suppose they all did."

"Very well. Her audience applauded her, didn't they? Will you tell me what you blame us for? We provided hall, tickets, publicity, part of the audience, and I might say, some of the applause. What more do you want us to do? Make her a success? We can't do it. We gave her every chance, but that's in her hands."

"Yes, but when you heard her play—"

"Our firm, my dear sir, made an exception for your daughter, because we heard her play and thought she had the stuff. Our actual rule is—and nearly every manager worthwhile is adopting the same one—not to put any one on in recital that hasn't proved to be a success. That means, you understand, a box-office attraction."

"But how could anybody ever get a first appearance at that rate?" Father asks, bewildered. For, true to the American instinct that leaves art-matters to the women, this is almost his first light on these things.

"That isn't our affair. We can't afford a box-office loss; and our reputation suffers if we put on failures, besides."

"But you're talking in a circle. That a player or singer isn't a success if he doesn't appear in New York is what they all tell you. And if you carry out your confounded rule, they can't appear there."

The manager shrugs.

"That's the affair of the artist to work out. He can play at out-of-town recitals, before clubs, and so on. Even the theaters have 'dog towns' to try themselves out on before they get to Broadway, don't they? And, of course, some managers will always put on a debut. Now, in your daughter's case, I'd give another recital."

Father stares.

"When she's given a concert in one hall already that your fool critics said wasn't a success—"

When Perseverance Pays

"You have to catch the critics' eye in this city," says the manager. "If they notice she's giving a second recital, they may pay more attention to her. At that, she didn't get a real 'roast,' you know. They were only indifferent, and they're mighty busy men. The big fellows have as many as four in an evening, sometimes, and it stands to reason they can't sit each one out to the end. So they take the most important ones."

"To themselves or to the public?"

"Whichever you like to call it. You can't dictate to them; all you can do is to see that they get their seats. They'll come, in that case, but whether they stay or not is up to the artist—and the other events that happen to be on. We try our best not to have debuts conflict with other events; but in the middle of the season, we're more or less helpless."

Father's rage has subsided somewhat, and he's doing some thinking.

"Why didn't you say all this before—"

"Why should I? The young lady might have been a riot, so far as success went. In fact, we hoped she would be. To discourage her beforehand would have been pretty bad psychology. Besides, these facts are apparent. Just as apparent as that you've got to persevere in this thing if you want to get her anywhere. One cool reception doesn't daunt anybody worth while."

"How much would a recital at this other place cost?" Father asks; and the manager picks up his notebook.

"Your posters will cost you \$1,000," he begins.

"That's as much as the whole other concert cost!" gasps Father.

"Let me see. Your hall was \$300, counting ushers and programs. Your advertising was \$450. The advance programs were \$50. Yes, you're right. Just about. But the one hall holds 1300 people and the other 300, you see."

"Can you fill the bigger one?"

"I can fill the Opera House; but I won't guarantee that everybody has bought his seat. Of course, her friends will have to come forward and show that they appreciated her first concert."

"Go on with the expense for the bigger hall," Father says, a little feebly. But his jaw is still set—in a new determination now.

"Well, as I said, your advertising costs \$1500. The hall at this season is about \$400. The use of the box-office, \$75.

We'll charge you only \$150 for managing the larger concert, seeing its your second with us. The other expenses you know already. They'll be much the same."

Father rises.

"I may think it best," he says, "to invest a little further in my daughter's career. If I do, I'll let you know."

"There's just one date open between now and the end of the season," the manager gently ruminates. "Mme. Lucelli, the coloratura, is going to South America. She gave up a date. You can have an option on it, but I'd advise you to hurry."

Exit Father.

Meantime, in the living room at home, the girls are clustered around the tea-table, telling Daughter all over again just how wonderful it all was. But she isn't as joyously responsive as last night's praises found her. Father comes in, announcing calmly:

"Well, Daughter, I've taken another hall for you." Her amazement almost takes away her breath.

"But, Father, its—its so big!" she gasps.

"It's a proposition," Father says, grimly. "We'll make those fellows sit up next time."

Florida Artists Give Programs

TALLAHASSEE, FLA., May 22.—The Florida State College School of Music presented members of the faculty in a series of recitals, the first by Gladys Koch, lyric soprano. Helene Welker, in her piano recital, played with authoritative musicianship. Mona Alderman, a student teacher and candidate for the B. M. degree this June, impresses as a young artist with good understanding and technical background. Mary Evelyn Eaves, pianist, gave a joint certificate recital with Evelyn Hill, soprano. Both young students are gifted. The College Glee Club gave a creditable program.

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New York Times, Dec. 17, 1925

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Where Summer Study Shares with Recreation

ROCHESTER, N. Y., May 22.—The summer session of the Eastman School will this year bring to Rochester three women who are expert teachers of their subjects and of very wide musical reputation. Arthur See, who has been director of the Eastman School summer sessions from the first, calls attention to the fact that in bringing special experts for its summer sessions the Eastman School is instituting a new policy. It has never sought to make its summer term one in which a number of master classes are conducted. It has rather held closely to its motive to make this term a short session in which intensive study in all its departments is possible, both for its own students and for others who desire to combine study with recreation during the vacation months.

"We started our summer session in rather a small way," says Mr. See. "A number of our teachers were willing to remain at work and we secured a faculty that made our first summer session representative of the teaching capacity we have here. We somewhat enlarged the scope of the work offered to public school teachers of music, but offered but few special courses."

"The number of students enrolled and their satisfaction with what they accomplished, were gratifying. But we also found that certain courses of study appealing to public school music teachers, especially to teachers who were called upon to teach and direct instrumental music classes, were in demand. So in our second summer session we enlarged our curriculum to include such courses. The increased attendance at that session brought us new encouragement and also new light on what summer students of music wanted."

Study Program Expanded

"Thus, we have expanded our courses of study to include all that is now required of public school teachers of music, in methods, in vocal teaching of classes, in all phases of instrumental music in schools, in piano class teaching, and in the important work being done in appreciation of music with children."

"The point I make is this: We are bringing to Rochester teachers who are especially successful in presenting subjects, but we are bringing them because we have found a demand for the kind of work they do. We are not bringing teachers to conduct master classes, but bringing master teachers to conduct classes which we have been asked to form and conduct."

"And this year we are meeting request for special work for teachers of piano, for church organists, for directors of string quartets and small ensembles. There can be no doubt that musical activity is very much alive, since there is demand for so many kinds of training of intensive sort among summer music students."

"Of course, a very large number of our summer session students study with

our own teachers privately, but the number of students enrolling for our courses is increasing very rapidly. Personally, I like to think of our summer session as a period in which the Eastman School of Music continues its work with the addition to its curriculum of special training for students who need such training."

Noted Teachers Engaged

The three women experts who come to Rochester to conduct special courses have each in her respective department of music education won wide reputation. Agnes M. Fryberger is educational director of the Minneapolis Symphony and director of music in Northrop Collegiate School. She has lectured widely throughout the country. Her book, "Listening Lessons in Music," is accepted as a standard work. Mrs. Fryberger will conduct a half-course in appreciation of music at the Eastman School summer session, in which definite plans of instruction for use in schools will be offered. She will also conduct a course in appreciation of music for a general public, in which her lectures will cover much ground and will be freely illustrated.

When Mrs. Fryberger finishes her conduct of these classes, they will be continued by Mabel Rich, of New York. Miss Rich is a member of the educational staff of the Victor Company and a lecturer on appreciation of music as taught by means of records. She is a graduate of the New England Conservatory and has done extensive study in Europe. She won the attention of educators by her work as teacher of her subject in the University of Pennsylvania.

Hazel G. Kinsella is a teacher in the University School of Music, Lincoln, Neb. Some years ago she conceived the project of developing a method of teaching piano to classes of children. She began her work in the Lincoln schools with such success that she was engaged to present her method before educational conventions and before the

teachers of many cities. She began publishing her exercises and music prepared by her for her own classes, and the Kinsella method resulted. Miss Kinsella will conduct courses for beginners and advanced students in this method.

Other Courses Offered

Not all the special courses in this session are conducted for public school teachers of music. There are two courses for teachers of piano and for advanced students: one, a course in normal methods conducted by George MacNabb, another, a course in repertoire conducted by Max Landow. Harold Gleason will offer for the first time this summer, courses in organ repertoire and in church organ playing. Edward Regue will conduct courses in harmony and composition. Paul Kefer will conduct a class in ensemble playing.

The full complement of courses in instrumental music for schools and in method work will be offered and, as was the case last year, classes of public school children will be constantly used in illustration of practical school room methods. The Haywood vocal classes, which are a feature of the regular curriculum of the Eastman School, will be conducted in an intensive five weeks' term during the session. The department of instruction for motion picture organists will be in full operation.

A new course that has come in response to demand is that in ear drill and sight singing, which will be conducted by Mrs. Allison MacKown. Classes in the art of accompanying and in operatic repertoire will be taught by Emanuel Balaban, conductor of the Rochester Opera Company.

A faculty of approximately forty teachers will conduct the private instruction given in this session. All departments of the school are in full operation. The growth of the summer term student body has been such that from modest beginning this session has come to have an important place in the summer activities of the University of Rochester.



Photo by Nishi Yama

MAY BARRON

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CREATES A FURORE
in the
Cecilian Club Concert
at Freehold, N. J.

"The Cecilian Club of Freehold was able to present an artist of rare ability and charm in the person of Miss May Barron, contralto, who was so generally pleasing as to create a hearty response from her audience, and furore of local commendation. In fact the whole town is talking of the beautiful program and its rendition."

"Miss Barron's gracious manner and wholesome personality appealed at once to her listeners. The compass, quality and control of her voice made one wish all through the program for a big auditorium. Her attack and lucid interpretations were worthy of especial mention. Such a voice was well-suited to the opening operatic aria. In the German group Miss Barron's accent was true and expressive."

"Miss Barron's declamation was very fine and her rhythm faultless. These qualities were prominent in the beautiful Brahms and Schumann songs. The Rachmaninoff numbers were essentially temperamental, and 'Nights' and 'Floods of Spring' were the singer's best interpretations."

"In the final group 'The Sailor's Wife' (Burleigh) was very dramatic—in fact thrilling. The other two she gave with fine effect as well. The familiar 'Spring' was thoroughly enjoyed although it is rare for a contralto to give it the needed leggiero and ornamentation."—Mrs. J. Halsey S. Reid, Monmouth Democrat, Freehold, N. J.

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ERIE DAILY TIMES

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CURCI PUPILS HEARD

Singers from New York Studio Give Varied List of Songs

To a houseful of interested listeners, eleven pupils of Gennaro Mario Curci, vocal teacher and composer, gave a program of songs and opera excerpts in Aeolian Hall on May 20.

The program and singers were as follows: "The Spring's Blue Eyes," Heine-Rubenstein, and "Lonely," Smith-Curci, by Nicola D'Amico, tenor; Aria from "Romeo and Juliet," Florence Janos, soprano; "Caro Nome," Julia Armenaky, soprano; "La Pendola," Fogazzaro-Curci, and "Serenata," Pagliara-Mascagni, by Alberto Terrasi, baritone; "Una voce poco fa," from "The Barber of Seville," Dolores Aquarino, soprano; "Ave Maria," and "Candide Vele," Golisciani-Curci, by Iseo Ilari, tenor; Musetta's Valse from "La Bohème," Giuseppina Bonafede soprano; Duet from the first act of "La Bohème," Catherine Adolph, soprano, and Iseo Ilari; "Bouquet," White-Curci, "I Am a Tree," White-Jaquet, and "Unclaimed," White-Tirindell, by Frances Laing White, soprano; Aria from "Le Roi d'Ys," Nicola d'Amico; "The Bridge," White-Curci, and "Lullaby," Iris-Curci, by Rosa Calvano, soprano; "Non piangere Liu" and "Nessun dorma," from the first and third acts of "Turandot," respectively, sung for the first time in America, by Iseo Ilari; "Rachem," Brown-Mana Zucca, and "I did Not Know," Clark-Curci, by Catherine

Adolph; "Notte di Luna," Camaiti-Curci; "Napule torna's canta," Petrone-Curci, and "Canzona'e primavera," Cordiferro-Curci, by Giuseppe Godono, tenor; Quartet from "La Bohème," sung by Catherine Adolph, Rosa Calvano, Iseo Ilari and Alberto Terrasi.

Arthur Kraft to Head Master School's Vocal Department for Summer



Arthur Kraft, Tenor

Having completed one of the most successful seasons he has experienced in his career, Arthur Kraft, tenor, will head the vocal department of the Summer Master School conducted by the Civic

Music Commission of Winston-Salem, N. C., beginning in June.

Among Mr. Kraft's more important scheduled appearances for next season is one in Pittsburgh with the Mendelssohn Choir in Bach's "St. Matthew Passion." He will make two tours of three weeks' duration each — one in Florida in February, and one in the Middle West, concentrating upon Indiana, Illinois and Iowa, beginning Jan. 10. There are also appearances in Rockford and Decatur, Ill., and Columbia, Mo. He sings at the Conneaut Lake Festival, Conneaut Lake, Pa., on July 16, and in Bennington, Vt., on July 29.

Mr. Kraft was heard in Bridgeport on May 2; Lynn, Mass., on May 3; at the Newark Festival in "Elijah" on May 7; at the Bethlehem Bach Festival on May 14, and in Montclair, N. J., on May 16.

McCall Lanham Gives Chevy Chase Recitals

McCall Lanham presented Thelma Stallworth, May and June Sievers, Juliet Smith, Dorothy Luedke, Adella Thomas, Blue Belle Paxton, Frances Clewien, Isabel Rogers, Mary Castanzaro and Mr. Moore in two recitals at Chevy Chase School on May 11 and May 13. Mr. Lanham announced that his special summer classes of six weeks each would begin on May 24 and June 28.

Pietro Yon Appears in Varied Locales

Pietro Yon, organist, has been bringing his season to a close with appearances in various locales. He has been heard recently in Springfield, Mass., Riverdale, N. Y., Pittsburg, Kan., Lincoln, Neb., Hastings, Neb., Northampton, Mass., and New York, where he played three concerts for the dedication of the new Balbiani organ at St. Vincent Ferrer Church. Mr. Yon sails for Italy on June 16, to return late in September.

N. Y. MUSICIANS PLAN WIDE-WORLD ORGANIZATION

Would Unite All Musicians' Clubs and Establish Bureaux for Travelers' Benefit

According to a proposed program of the Musicians' Club of New York, the realm of music is eventually to be joined in a hands-around-the-world organization, just as are many commercial and industrial spheres of the day. The Club expects to begin modestly at home and establish what may properly be called a clearing house of information. It will be for the benefit of transients desiring knowledge or directions of any nature pertaining to music and musicians in the city.

In Town Hall Club Tuesday, May 18, a dinner was given for the purpose of gathering together as many musicians in New York as could be present to express their views upon the project.

"This project will be for the purpose of making interlocking membership throughout the world, that visitors to and from all cities may have a place where they can expect service, information, etc., for students, travelers and musicians of all kinds," says Geoffrey O'Hara, chairman of the committee of the Club. "The plan suggested is to unify the musicians' clubs already existing, and where none exist to encourage their immediate organization."

The dinner in the Town Hall Club was purely to get expressions of opinion and suggestions that might make the protagonists' aims more easily realized. The attendance and tenor of the discussions bore witness to a large general interest in the project, and the Musicians' Club is planning to get down to actual work this summer in establishing this round-the-world chain of bureaux.



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In Chicago Studios

Chicago, May 22.

CHICAGO MUSICAL COLLEGE

Viola Kneeland, pupil of Max Kramm; Ruth Johnston, pupil of Edoardo Sacerdote; Betty Cain, student of Léon Sametini; Belle Wigodsky, studying with Graham Reed; Eulalie Kober, student of Edward Collins; Adelaide Liefeld, pupil of Jaroslav Gons; Faye Crowell, coaching with Isaac Van Grove; Mildred M. Fermier, student of Mabel L. Howatt; Hazel Henderson, pupil of Herbert Witherspoon, and Paul Breitweiser, studying with Moissay Boguslawski, were heard at the concert given in the Central Theater May 9.

Herbert Witherspoon, president, spoke in the North Shore Hotel, Evanston,

at the meeting of supervisors of public school music. Carl D. Kinsey, manager, addressed the same meeting, relating some of the Evanston Festival's history. Mr. Witherspoon was judge at the Iowa high schools' contest of May 7.

Thelma Bollinger, pupil of Mr. Sacerdote, sang at the Chicago Theater concert of April 25 and has been singing *Amneris* this week in the Kansas City Opera Company's performances of "Aida." Mary Howatt, fourteen years old, a soprano pupil of Mr. Sacerdote, was soloist in the Buena Memorial Presbyterian Church recently, and has given recitals in Springfield, Ill., and in the Hamilton Park Auditorium.

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Examinations for the free scholarships to be offered by Delia Valeri for the master classes she will conduct at the Conservatory this summer, will take place June 4. Members of the children's department, under the direction of Louise Robyn, played in recital May 21. Allen J. Ware, baritone, former pupil of John T. Read, has been touring in "The Student Prince."

The annual contest by members of the vocal department was held May 8. Those chosen from the senior class for appearance at the commencement on June 11 were John Bennett Ham, Crystal Falls, Mich.; Ethelyn Craw, Grand Rapids; Mabel Goodwin, Chicago; and Doris Irene Berry, Boston. The judges in this division were Umberto Beduschi, William Shakespeare and Shirley Gaudell. The prizes awarded at the same contest to members of the junior classes went to Esther Cleary, Chicago; Martha Barkema, Holland, Mich.; Christine Eichmeyer, Crete, Ill., and Mildred Cleveland, Chicago. The judges were John Loring Cook, Clayton Quast and Laporte Van Sant.

ELLEN KINSMANN MANN STUDIO

Anita Foster sang the soprano solos in "The Rose Maiden" with the united choirs of LaGrange in the Normal Park Baptist Church May 5. Maude Purdum has been engaged as soloist of First Church of Christ, Scientist, in Wheaton, Ill. The Westfall-Morand Duo sang in the Chicago Theater April 20. Franklin Kidd, tenor, has sung in the Y. M. C. A. Hotel, the Finnish Lutheran Church, the Division Street Y. M. C. A., Sears-Roebuck, the Lakeshore Woman's Club, and in two programs broadcast from Station WMBB.

FRIEDA STOLL STUDIO

Alma Sengstock, soprano, will make two appearances with the Dramatic Club of Chicago Heights. Charlotte Peters, director of music in the Cass Street School, Milwaukee, presented Annie Malar's "The Sandman" May 12. Olive Heinrichs, soprano, has been soloist at special services in the Sherman Boulevard Church, Milwaukee, before the Men's Club of the same city and in recital in Rockfield, Wis. Tom Davison, baritone, and Helen Davison and Ione Putz, sopranos, were engaged for special scenes in the new motion picture theater, the Retlaw, in Fond du Lac. Ruth Meyer has sung at the Washington High School Spring Festival, in Marguerite University, for the Elliott Club, the Phi Lo Mathea and in scenes from "The Student Prince."

Ensembles Head Chicago's Week

CHICAGO, May 22.—Ensemble groups, choral and orchestral, were features of the concert week. But while these events predominated, solo performances also claimed due attention.

The Chicago Co-operative Symphony played in Orchestra Hall May 16 under the accomplished leadership of Edmund Zygman. Alexander Brachocki contributed piano solos. Mr. Zygman's orchestra was established this season to further Chicago's acquaintance with Polish music, and his most recent list contained Sigismund Noskowski's Overture, "The Eye of the Sea"; the Scherzo from Sigismund Stojowski's Symphony; a long and unvaried Poem by Mieczyslaw Karłowicz called "Returning Waves"; Glazounoff's orchestral arrangement of music by Chopin; Elgar's "Polonia," and MacDowell's "The Poet's Dream." The orchestra has individuality, and is a responsive body. Mr. Zygman is a conductor possessed of sympathy, taste and understanding, though his organization is still too young to give performances of the utmost finish or forcefulness. Mr. Brachocki, said to be a protégé of Mr. Paderewski's, played with delicacy.

Ruth Alexander Tracy, who was heard in piano recital in the Princess Theater May 16, has a graceful presence, intelligence, admirable skill, and sufficient assertiveness, to be counted among the most promising of young Chicago musicians.

The Choral Society of the Illinois Club for Catholic Women gave its first concert May 16 in the Studebaker Theater under the accomplished guidance of Le Roy Wetzel. The performance of these singers, who appeared in costume, was a good example of what choral singing should be. Laura Butts, contralto; Laurence Olsson, soprano, and Beulah Rosine, cellist, assisted.

The Chicago Scottish Choral Union sang in Orchestra Hall May 15. James Baar, the leader, obviously understands the fundamentals of excellent choral training. The Chicago Highlanders Pipe Band; Margaret Lyons Moodie, soprano, and David G. Dunbar, baritone, were heard on the program.

Abram Sopkin, violinist, gave a recital in Orchestra Hall May 17 for the benefit of the scholarship fund of the Vocational Supervision League, Gordon Campbell assisting at the piano.

Orchestra Makes Good

The Chicago Musical College Symphony gave its second concert in Orchestra Hall May 18, under the leadership of Isaac Van Grove. The soloists, students of the College, gave finished performances. They were Efram Garcia, cellist; Mildred Warner, pianist; Theodora Bliedung, violinist, and Frank Ruff, tenor. Miss Bliedung's performance of Tchaikovsky's Concerto, was conducted by Léon Sametini, her teacher.

The orchestra, besides providing facile accompaniments, gave good interpretations of Berlioz's "Benvenuto Cellini," Bizet's Second "L'Arlesienne" Suite and "Les Préludes" by Liszt. To say the orchestra has improved since its debut earlier in the season does not suggest it was then in conspicuous need of improvement. It has been an unusually fine organization since its inception. It showed, on Tuesday night, unanimity of tone and unerring responsiveness to Mr. Van Grove's direction.

The first concert of the Chicago Welsh Male Choir, given in Orchestra Hall May 19, constituted a tribute to the admirable quality of singers the local Welsh colony has been able to supply, and to the remarkably able powers of Daniel Protheroe, its leader. The program included "Y Delyn Aur," "My-ianwy," "Cydgan Y Morwyr" and "The March of the Men of Harlech," all splendid examples of Welsh music of uplifted spirit, in addition to English, American, German and Negro material. The chorus is well balanced, has an effective tenor section, and sings with bracing vigor and fine musical feeling. Mr. Protheroe's recurrent appearances in the conductor's stand consistently uphold the best standards of accomplished choral direction. Annie Davies Wynne, contralto, was soloist, singing arias from "Nadeshda" and "L'Enfant Prodigue," plus some Welsh folk-songs. Her voice is ample in range and volume, and is of rich color. The accompanists were Robert Gomer Jones, at the piano, and Edith Phillips Heller, at the organ.

John McCormick, baritone, and Ramon Mendez, pianist, were heard May 20 in the Fine Arts Recital Hall, in the last program in the current Young American Artists' Series. Mr. McCormick has a very fine voice, in excellent condition. He sang with enthusiasm, his *mezzo voce* and diction being the best aspects of his vocalism. Pauline Osterling was the accompanist. Mr. Mendez has a remarkable facility which, though somewhat slender in style, is capable of sustained power. He is one of the most accomplished young musicians making a début this season. An especially commendable feature of his performance was its finish.

EUGENE STINSON.

Soprano Gives Costume Recital
CHICAGO, May 22.—Ida Mae Cameron, soprano, gave a costume recital in Kimball Hall recently, singing Spanish and old Southern melodies to accompaniments by Beulah Taylor Porter. She has also sung for the Woman's Club in the Grassmere Hotel and the Rogers Park Woman's Club.



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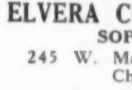
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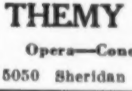


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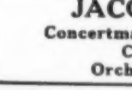
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CARRE LOUISE DUNNING can point with pardonable pride to the success of her "System of Improved Music Study for Beginners," which she originated and which has come to be known throughout the country as the "Dunning System." The system has been translated into many languages, and is being taught in various parts of the world. Among those who have given hearty endorsement to Mrs. Dunning's ideas have been Leschetizky, Scharwenka, Gabrilowitsch, Busoni, Carreno, Hambourg, Wager Swayne, Arthur M. Abell, Edgar Stillman Kelley, de Pachmann and many others.

In the accompanying paragraphs will be found brief sketches of the activities of some of Mrs. Dunning's associates who have made their headquarters in different parts of the United States.

Mrs. Robin Ogden received her normal appointment this year and announced classes in Waterbury, Conn., in May. Mrs. Ogden studied piano under Henry Welder of Boston, and harmony and counterpoint under Arthur Curry of the same city. She is at present organist of the First Congregational Church of Waterbury.

Florence Elizabeth Gracie has been appointed a normal teacher recently by Mrs. Dunning, and will hold normal classes beginning June 28 and Jan. 15, 1927, at the Lansing Conservatory, Lansing, Mich.

Catherine Gertrude Bird received most of her training in England under Sir A. Herbert Brewer. Following her period of study, Miss Bird taught for several years. Last year, on learning that no Dunning teachers had as yet arisen in Detroit, she opened a studio in that city. Pupils are registered and waiting for her teachers, who finish their training this month.

Ellie Irving Prince, who received her appointment from Mrs. Dunning in 1925 and finished her first normal class last January, received training at her home, Cedar View, Va., in Richmond, and at the Peabody Conservatory in Baltimore, later teaching for several years in North Carolina and Virginia. In 1917 Miss Prince came to New York and completed the system course under Mrs. Dunning. Since that time she has taught privately in Richmond. During the summers since 1923 Miss Prince reviewed with Mrs. Dunning in New York, taking a complete course in the Leschetizky technique, which she had formerly studied in Baltimore. Miss Prince is a certified teacher of music in the State of Virginia.

Isobel M. Tone was appointed a normal teacher in 1919 and went to Los Angeles at the request of Mrs. Dunning

to introduce the system to Los Angeles, where she now will hold classes beginning June 8. Among Miss Tone's teachers in America have been Emil Liebling, N. Ledebowski and Harold von Mackwitz. In Berlin she was a student under Dr. Ernest Jedliczka and in England under Tobias Matthay.

Elinette Reed Barlow conducts classes in Tampa, Fla., beginning June 1, and in Asheville, N. C., beginning July 12. Mrs. Barlow is known in the South as both pianist and organist, and her demonstrations and four-piano recitals have become annual events.

Zella E. Andrews has earned a following for her Dunning school in Spokane, Wash., and also boasts a Seattle branch which has been in charge of Frances Wilson.

Katherine M. Arnold, principal of the Arnold School of Music in Tiffin, Ohio, holds a teacher's certificate from the Cincinnati Conservatory, and has studied piano with, among others, Stepanoff.

Allie E. Barcus has conducted several seasons of successful normal classes and was one of the organizers of the Dunning Club in Perth Worth, composed of that city's Dunning teachers. She has also taught in Georgetown, Tex.

Beulah B. Crowell will hold normal classes in June, July and August in St. Louis. Mrs. Crowell has had studies in Charleston, Cape Girardeau, Mo., and at the Beethoven Conservatory, Kroeger School of Music and E. A. Taussig voice studio, in St. Louis. She studied the system in Chicago and reviewed with Mrs. Dunning in New York.

Jean Warren Carrick's Dunning School of Music has its headquarters on Mt. Tabor, Portland, Ore., with branch studios in the heart of the city. Mrs. Carrick supervises the children's classes, but specializes in preparing teachers in the Leschetizky technique and in normal course teaching.

Dora A. Chase is one of the directors of the Dunning School at Pouch Gallery, Brooklyn, which has branch studios in New York and Babylon, L. I. Informal demonstrations of the system have been given monthly.

Adda C. Eddy, one of the pioneers of the Dunning system, having taught children's classes for over eleven years and normals for more than five, will hold normals in Bellefontaine, Ohio, and in the Cincinnati Conservatory during the summer.

Beatrice S. Eikel has taught the system in Kidd-Key College, Sherman, Tex., for over seven years, giving a public demonstration and several recitals each year.

Ida Gardner, of Tulsa, fulfills the post of Dunning system teacher in eastern Oklahoma. She was a member of the Kidd-Key faculty for fifteen years, spent one season at the Fontainebleau Conservatoire, and has coached with Wager Swayne in Paris. She is president of the City Federation of Music Clubs and Associated Teachers.

Carrie Munger Long holds classes in Memphis in June, and in Chicago during July, August and September. Mrs. Long is secretary and treasurer of the Dunning Normal Teachers and the National Association of Dunning Teachers.

Kate Dell Marden, organizer of the Dunning Teachers' Association of Oregon, has acted as president of the Portland district for several years.

Mrs. Wesley Porter Mason began a three months' period of normal classes on Feb. 1 in Dallas, Tex., and will conduct five weeks more beginning on June 1. Miss Mason has conducted many classes in Dallas and Denver.

Mrs. U. G. Phippen has conducted normal classes in Dallas and Ada, Okla.,

where she will be active, as usual, this summer.

Mrs. La Verne C. Fleetwood conducts activities at the Hollywood Woman's Club, Hollywood, Cal.

Mrs. H. R. Watkins divides her time between two studios on the east and west sides of Oklahoma City, which are concerned with both children's and normal classes.

Harriet Bacon MacDonald, normal teacher, announces the beginning of her third normal class this season, in which she will teach the Dunning system of improved music study. The class will open on June 1, and at its conclusion, Mrs. MacDonald will leave for Cleveland, to conduct her seventh normal class in that city. Fourteen of the teachers now instructing the Dunning system in Cleveland are graduates of Mrs. MacDonald's former classes there. Mrs. MacDonald will join Mrs. Dunning in New York in order to attend the meetings of the National Dunning Teachers' Association and the annual meeting of the Normal Teachers' Association. From New York, Mrs. MacDonald goes to Little Rock, Ark., where the first normal class will be held under her direction. She will return to Dallas in the fall.

Gladys Marsalis Glenn has held annual summer classes in Albuquerque,

Boulder and Amarillo, and has directed music departments in three girls' colleges.

Virginia Ryan is a successful exponent of the Dunning system. Her first step was a demonstration with a child eight years old who had been studying only three and one half months. The demonstration was convincing and resulted in other pupils being sent to Mrs. Ryan. This following, incidentally, is made up of children from some of New York's most prominent families. Mrs. Ryan's calendar is completely filled through the entire year, both summer and winter. The latest achievement of Mrs. Ryan was the presentation on March 20 of Joan Blair in the children's concert given by the Philharmonic Orchestra and conducted by Ernest Schelling. This child, who is but ten years old, had been studying the system with Mrs. Ryan only a year and eight months. At the concert she was one of two soloists, playing Saint-Saëns' "Le Carnaval Des Animaux" with the orchestra.

Mrs. S. L. Van Nort, experienced normal teacher in the Dunning system for the past six years, who has been trained by prominent artists of New York and Chicago, will hold a teachers' normal training class in Houston, Tex., beginning June 7.

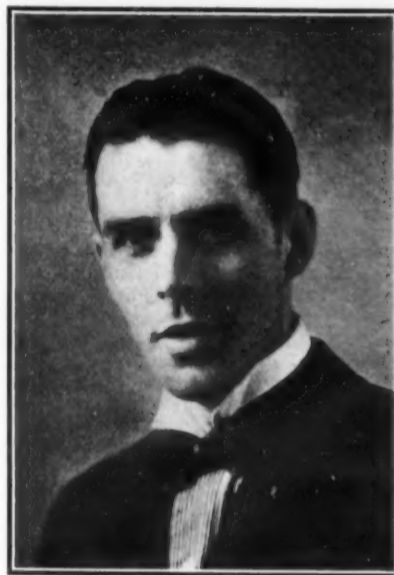
CHICAGO.—Esther Sopkin, pianist, a pupil of Cecile De Horvath, has been heard in the daily Lyon and Healy recital series.

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NEW YORK SUN, March 17, '26:
"Earle Spicer gave his first recital in this country yesterday afternoon at Aeolian Hall. This artist is well known in Canada and England. He presented a program of interesting quality and good variety of styles. Mr. Spicer's delivery of classic numbers ending with the long and seldom heard air of Pan from Bach's 'Phoebus and Pan' disclosed a voice of rich quality, plenty of power, insight for textual matter and musical intelligence. A group of English and American folk songs were much liked, and the singer gave them with fine understanding."

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Boston Activities

May 22

One of L. F. Motte-Lacroix's pupils at the New England Conservatory, Eleanor Young of Yakima, Wash., a member of the senior class, gave on May 17 a piano recital with numbers testing her versatility and technical advancement. Her program was as follows: Beethoven's Sonata in C Sharp Minor, Op. 27, No. 1; Liszt's "Spasmodic and Waldesrauschen"; the Nocturne in C Sharp Minor, Op. 27, No. 2, of Chopin; Debussy's Arabesque, No. 1, and "Jardins sous la Pluie"; and the "Faschingsschwank" of Schumann.

Many representative musicians, friends of Pauline Danforth, pianist, assembled in the home of Mrs. S. T. Crawford, 109 Pinckney Street, May 15, to meet Berthe Bert, Alfred Cortot's American representative. Miss Bert was assisted in receiving by Pauline Danforth and Mrs. Danforth. Mrs. Alvan T. Fuller, wife of Governor Fuller, presided at the tea table. The Misses Bert and Danforth will sail for France late this month to assume important positions in Mr. Cortot's summer classes.

The Professional Women's Club held its May breakfast in the Copley-Plaza, May 18. More than 350 members were in attendance. A string orchestra, conducted by Belle Yeaton Mahan, played. Solos were given by Marie di Pesa, soprano, and Angela C. McCarthy, dramatic contralto; and numbers were given by a quartet composed of Ethel Walcott Ross, Minnie Stratton Watson, Alma Martel and Angela McCarthy. Maude Nichols Lyon conducted the club chorus, and Laura Simmons gave readings.

The Civic League Orchestra, Roy Greene, conductor, played at the recent celebration of the fifteenth anniversary of the Music Lovers' Club. Maria Conde, soprano, and Hazel Clark Leonard, violinist, were soloists in the first part of the program. Margaret Bragdon Richardson, president of the Edith Noyes Club, presented Edith Noyes Greene with a wreath and bouquet in behalf of club members and former pupils of Mrs. Greene. A second bouquet was presented Mrs. Greene by the Music Lovers' Club, of which she is the founder and former president. In the second part of the program Frank Watson, pianist, and Charles Pearson, baritone, were acclaimed as soloists.

A delightful program by voice pupils of Henrietta Hascall was given in the ballroom of the Women's Republic Club, Friday evening, before a large audience. The following pupils gave a praise-

worthy performance: Janette Frink, Hazel Leland, Helen Burrell Buck, Mary Munroe, Mrs. Harry G. James, Mildred Sundberg, Beatrice M. Coggeshall, Mrs. Joseph Waterman, Mrs. Frank Coombs, Jane Bodell, Violet Jameson, Ethel Wolcott Ross, Alice Reese, Elisabeth T. Morse, Gladys de Almeida, Stella Robertson and Marion Chapin. Compositions were by Manny, Repper, Rasbach, Shaw, Ware, Monckton, Titcomb, Nyvall, Bibb, Wagner, Handel, Schubert, Grieg, Horsman, Rogers, Massenet, Warford, Cox, Franck, Tchaikovsky, Gounod, Rachmaninoff, Lehmann, Paisiello, Sadler, Rameau, Hageman, Schumann, Cook and Reger. The accompanists were Charles Repper, Henry Levine, Walter Arno, Mrs. Charles Rayner Hutchinson and Emma Winslow Childs. W. J. P.

Braun School Faculty Re-Visits New York on Journey of Education



Robert Braun

Robert Braun, head of the Braun School of Music, Pottsville, Pa., brought the entire faculty of his school, consisting of forty-five persons, to New York recently on their second annual educational outing. The musicians were guests of Steinway & Sons and the Aeolian Co.

The party spent an hour in Steinway Hall inspecting the Steinway ware-

houses. Steinway & Sons served luncheon to their guests and the inspection was continued during the early part of the afternoon. Steinway & Sons entertained the Braun faculty with a theater party in the evening.

The Aeolian Company acted as host the following day. An organ recital was the first of the day's pleasures. The visitors were then taken to the recording department and shown how recordings are made and the completed roll was shortly afterward presented to Mr. Braun as a memento of the visit. In the evening they met again at Aeolian Hall, and this time made music themselves. Five members of the faculty took part in a radio program, which was broadcast from Station WJZ. Mr. Braun, pianist, and John Quine, baritone; Frederick E. Hahn, a member of the Braun voice department; Tom Doyle, Irish tenor, and Elizabeth Meikrantz, lyric soprano, were heard. The visit was brought to a close at the Capitol Theater, where the faculty were the guests of the Aeolian Company.

Last year the Braun faculty visited the Curtis Institute at Philadelphia, on which occasion Leopold Stokowski was guest of honor at a dinner.

BOSTON "POPS" CONTINUE

Women's Club Choral Concert Is Prominent in Civic Festival

BOSTON, May 24.—The Boston Symphony "pops" series entered its third week on May 17. Special programs were features. Monday was "Radcliffe" night; Tuesday, "Boston Conservatory"; Wednesday, "Amherst-Williams and Wesleyan"; Thursday, "Harvard" and Friday, "Roxbury Latin School." On Sunday a Wagner program was given.

The Women's Club Choral concert was given in Symphony Hall on May 16, as part of the Boston Civic Music Festival. Clubs and directors participating were as follows: combined choruses of the Federation of Women's Clubs, George Sawyer Dunham, director; North Shore Women's Chorus, under Arthur B. Keene; the MacDowell Club Chorus, William Ellis Weston, conductor; the Women's Republican Club Chorus and Agnetian Glee Club of Worcester, J. Edward Bonvier, leader. Soloists were Marjorie Moody, soprano; Jeannette Broudy, contralto, and Mrs. Langdon Simons, soprano. H. L.

Leginska May Head New Orchestra in Boston

BOSTON, May 24.—Refusal of the directors of the People's Symphony to arrange increased pay for its members, and the necessity of more extensive organization in response to popular demand, have resulted in Ethel Leginska's withdrawing her aid and in the establishment of a new orchestra under her leadership, it is reported. Miss Leginska

AUSTRALIA APPLAUDS ITS OWN COMPOSERS

Melbourne Concerts List Orchestral and Chamber Music Events

MELBOURNE, May 1.—The works of Australian composers have played an important rôle in recent concerts. The Melbourne University Symphony, under Bernard Hienze, recently gave a first performance of a symphonic poem, "Dawn," by Henry Tate. This composer in his recently-performed "Bush Miniatures" sought to express in music some picturesque facets of Australian life. The new work succeeds even better, and presents pleasing fancy and instrumentation. On the same program was Handel's Concerto Grosso in B Minor, the Franck Symphony, Ravel's "Pavane pour une Infante Defunte" and Hamish McCunn's "Land of the Mountain and the Flood."

Margaret Sutherland, another Australian composer, recently presented an evening of her works in the Assembly Hall. Of especial interest, apart from her songs, was the Violin Sonata, of modernist trend, played by Edward Goll and Mr. Hienze.

The Choral Association recently gave a concert in commemoration of the late J. J. Bailey, who was active in the cause of choral music in Victoria. Graham Burgin conducted a chorus made up of eight choral bodies in this program at the Auditorium.

Chamber music has had a considerable share of attention lately. The Melbourne String Quartet, heard in the Conservatorium series, gave well-rounded readings of Beethoven and Bridge works, and, with the assistance of Mr. Goll, gave the Franck Piano Quintet with fine effect.

The recently-formed Melbourne Trio, made up of Rita Hope, Gertrude Healy and Alfred Rutland, played in a chamber concert of the Musical Society of Victoria. The British Music Society Quartet and soloists were heard in the same concert.

had been securing subscriptions for the former organization. The new orchestra will be known, it is stated, as the Boston Philharmonic, having more than 100 members, drawn from the People's Symphony.

Musical Art Institute Engages Auer

Leopold Auer has been engaged by the Institute of Musical Art, New York, as head of the violin department. This was the position held by the late Franz Kneisel. Prof. Auer will supervise the work of all advanced students, announces Dr. Frank Damrosch, director of the Institute.



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Bush Conservatory Announces Notable Faculty for Summer

[Continued from page 19]

regular piano faculty for the summer. Mr. Lamond, the eminent authority on Beethoven, is already well known at Bush, and has already begun the classes he is holding preliminary to the regular summer session. Julie Rivé-King, Cecelia Ray Berry, Jeanne Boyd and many others will offer private teaching during the summer terms.

The vocal work will be in the hands of a distinguished faculty. Mr. Nelson will coach pupils in oratorio and vocal repertoire, besides conducting the work in the vocal master repertoire classes.

Arthur Middleton, one of the most popular of American concert artists, will place his wide experience and vocal skill at the command of pupils of voice and will also do work in oratorio training. Mr. Middleton, who has recently returned from his second tour of Australia and New Zealand, has lately appeared with great success at several Chicago concerts. Poul Bai, famous Dutch baritone, will follow up a successful first year as a principal member of the regular faculty, with special vocal courses adapted to the needs of summer students. Mr. Bai, who has been a distinguished member of many European opera houses, specializes in the fundamentals of the pure Italian *bel canto*. Emerson Abernethy, Frederica Gerhardt Downing, Nelli Gardini, Louis Kreidler, William Phillips, Justine Wegener and many others will compose the vocal faculty.

Will Teach Violin

Richard Czerwonky, dean of the violin department, will be associated with Bruno Esbjorn and many others in the training of violin pupils. Mr. Czerwonky, distinguished for his success as a soloist, a conductor and a master of the principles of ensemble playing, was a pupil of Joachim, and has produced a long list of admirable young artists in the period of his engagement at Bush.

Arthur Dunham, one of the most distinguished of American organists, and well known as composer, conductor and protagonist for American music, will assume a leading place on the Bush summer faculty by heading the organ department. Mr. Dunham is at present organist and director of the First Methodist Episcopal Church, familiarly known as the Chicago Temple, and will give his lessons on the eighty-foot Skinner organ installed in this new skyscraper church. An excellent practice organ has just been installed at the Conservatory for the advantage of its students.

The School of Dramatic Art, Expression and Stagecraft will be under the supervision of Elias Day, dean, a veteran who is noted not only for his personal successes upon the stage, but also for the quality of the talent he has developed for the Lyceum and Chau-

tauqua circuits. Cora Spicer Neal will direct the school of dancing; Emile Le Clercq will have charge of the school of languages.

A series of artist recitals, to be given throughout the course, will give Bush students first-hand acquaintance with the work of leading members of the faculty. Among those to appear will be Alice and William Phillips, Mr. Esbjorn, Mrs. Downing, Mme. Spravka, Elsie Alexander, Mr. Abernethy, Miss Boyd, Mr. Day, Emmy Ohl, Ebba Sundstrom, Mr. Bai, Glenn Drake, Justine Wegener and Mme. Rivé-King. Bush Conservatory was a pioneer in maintaining dormitories as part of its system. They are equipped with all conveniences, and the location of the school, quite close to Lincoln Park and the lake, will make

the dormitories ideal quarters for summer students. Kitchen privileges are available in some of the halls. The Conservatory, however, maintains its own dining room. Dormitory residents are admitted free of charge to summer school recitals.

The regular increase of enrollment by members of religious orders, many of whom attend Bush each summer, has led the management to reserve two entire dormitory buildings for the nuns who enroll for summer work here. The Conservatory's proximity to the Holy Name Cathedral has been a large factor in the constantly increasing attendance of Catholic students.

The advance registration indicates this summer's enrollment will be the largest of any in the history of the school.

Flonzaleys Play for Spanish Princess

(Portrait on front page)

THE Flonzaley Quartet, the members of which are enjoying a respite from their artistic labors—Adolfo Betti in Italy, Alfred Pochon in Switzerland, Iwan d'Archambeau in Belgium, and Nicolas Moldavan in France—concluded its twenty-second season with a highly successful tour of England and Spain. In the latter country, in Madrid, after the first concert, which was attended by the royal family, the Infante invited the Quartet to play at the Royal Palace for members of the royal family and the diplomatic corps.

The tour of Spain included Pampeluna (the birthplace of Sarasate), Saragossa, where the Quartet gave two concerts, Madrid (two concerts), Gijon, Orviedo, Vigo (two concerts), Valencia and Barcelona.

The past season of the Flonzaley Quartet, which covered some ninety appearances, included the first visit of the Quartet to Havana, where they gave three concerts, and a special invitation

to play at the White House for President and Mrs. Coolidge.

The programs of the New York series brought forward three novelties, two modern compositions—one, the Szymanowski Quartet in C, which had its first performance in America, the other, the Frederic Jacobi Quartet in manuscript, receiving its first New York performance, and the third novelty, the little-known Concerto in G Minor for harp, string quartet and string quartet by Carl Philipp Emanuel Bach.

This season the Quartet recorded for the Victor Company the entire Second Quartet of Beethoven, and, with Harold Bauer at the piano, the Quintet of Brahms, the recording of which covered ten disks.

At the beginning of August the Quartet will meet at the home of Mr. Pochon at Lutry, on the banks of Lake Geneva, where they will prepare their repertoire for next season. They will return to America Oct. 1, in order to participate in the national music festival which Mrs. F. S. Coolidge will sponsor in Washington, D. C., on Oct. 6.

the vocal contingent, and the New York Trio contributed Paul Juon's "Four Miniatures." Kathryn Meisle and Suzanne Keener stirred their hearers to particular enthusiasm in songs by Dvorak, Franz, Schubert, Gretchaninoff, Stanford, Delibes and Rossini. Participating were Helen Adler, Jane Eller, Cynthia Farie, Margery Mackay, Maurice Cowan, Leonora Allen, Marianne Dozier, Stephanie McConville, James Tallent. Each proved an artist in his own right, with vocal possibilities out of the ordinary. D. S. L.

Lucile Lawrence Appears in New York

During recent weeks Lucile Lawrence has appeared in three important halls in New York, in Town Hall on April 10, in Carnegie Hall on April 18, and in the Manhattan Opera House on April 25. In the last appearance she was assisted by Grace Weymer, Eleanor Shaffner, Thurema Sokol and Marietta Bitter. Miss Lawrence's itinerary for May includes several out-of-town engagements. On June 1 she will start her summer session in Seal Harbor, Me.

SCHOFIELD IS ACCLAIMED IN SOUTHERN APPEARANCES

New York Baritone Well Received by
Audiences in North Carolina
and Kentucky

Edgar Schofield, baritone, returned recently from fulfilling engagements in North Carolina and Kentucky. In the former State, Mr. Schofield was heard in recital at the North Carolina Teachers' College in Greenville, where he gave a program which included a group of old Italian and old English numbers, one of French songs, a group of folk-songs of Wales, Scotland and Ireland, as well as Negro spirituals, and a group of modern songs by English and American composers. The program was received with acclaim by a large audience.

In Kentucky, Mr. Schofield was soloist at the May Festival in Lexington, which is planned to be an annual affair. At the first concert he sang a group of English songs, a duet from "Don Giovanni" with Louise Stallings, soprano, and the "Rigoletto" Quartet with Miss Stallings, Ethel Jones, contralto, and Dan Beddoe, tenor. The second concert of the Festival consisted of a performance of Mendelssohn's "Elijah," in which Mr. Schofield sang the name-part with a chorus of 250, and an orchestra of fifty-five, with the first-desk men from the Cincinnati Symphony. He was especially applauded for his singing of "It Is Enough."

Mr. Schofield and Enrichetta Onelli will continue teaching in their New York studios until early in July, when they sail for a summer in Europe.

Fitzhugh W. Haensel Touring Morocco

A cable dispatch from Fitzhugh W. Haensel, head of the concert management, Haensel & Jones, reports his arrival in Tunis, Africa. Mr. and Mrs. Haensel plan a short automobile tour of Northern Morocco, sightseeing, and afterwards will go to the Continent, where Mr. Haensel has business interests that require his attention.



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People and Events in New York's Week



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EVA RODRIGUEZ, mezzo-contralto, pleased an assemblage in the studio of Percy Rector Stephens on the evening of May 10. As at her previous appearance in the same studio, Miss Rodriguez made her most decided success in a group of Spanish numbers, which proved a perfect medium for her vivid personality and sparkling style. To these numbers, especially to the "Chanson Espagnole" of Ravel, the "Seguidilla murciana" of de Falla, and the "Lettre à une Espagnole" of Laparra, she gave the best of her vocal technic, the silkiest and the most vibrant of her tones. The program was interesting and difficult throughout, and included a group of Schubert lieder and recent songs of Mednikoff, Stravinsky, Mowrey, Bax and Quilter. Herbert Goode was at the piano. D. G.

Laura Morrill Pupils Sing

Grace Nott, soprano, and Florence Gauggel, contralto, from the studios of Laura E. Morrill, appeared in joint recital in Chickering Hall on Monday evening, May 3. Together they sang "La Luna Immobile" from Boito's "Mefistofele," and "I Would that My Love," by Mendelssohn, and "The Year's at the Spring," by Mrs. H. H. A. Beach. Each artist then gave three groups of songs,

Sylvia Lent to Play for Journalists

Sylvia Lent, violinist, will appear in a recital before a group of Jersey newspapermen at the seventieth annual meeting of the New Jersey Press Association at Lake Minnewaska, N. Y., on June 27. The recital will be the Sunday evening feature of the convention and will follow three days of business conference by the Jersey editors and publishers.

Berumen Will Teach During Summer

Ernest Berumen will remain in New York this summer, and will teach until Aug. 1, when he goes away for a month's vacation, returning to New York about Sept. 1, to resume his teaching and concert work.

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Miss Gauggel singing compositions by Pergolesi, Salvatore Rosa, Hector Pannizza, Augusta Holmés, Schubert, Hugo Wolf, Robert Franz, Carl Loewe, Rachmaninoff, Gretchaninoff, Mrs. H. H. A. Beach and Frank La Forge. Miss Nott sang compositions by Tchaikovsky, Reynaldo Hahn, Fourdrain, Huarte, Delibes, Bishop, Roger Quilter, Carpenter and Hageman. Ina Grange was the accompanist. Both singers showed evidence of careful training and both were welcomed with much applause by a discriminating audience. R. S.

STUDENTS APPEAR

Artists of Master Institute of United Arts Please in Concert

A program, outstanding for balance and artistic standard, was presented in the Master Institute of United Arts on May 11, by the students of the music departments. In the opening numbers, Jeannette Binder and Isabel Gordon exhibited sensitive touch and fine technical equipment. Irving Binder, violinist, and Alice Goldberg, pianist, revealed great charm in their interpretations, as well as unusual poise.

Stimulating was the playing of two blind pianists, Florence Bleendes and Solomon Philipps. No evidence of any handicap marked their playing, which was notable for phrasing and purity of tone. Pearl Rosenblum, Lillian Pearson and Shirley Reisman, a trio of pianists, reflected in their admirable playing of Beethoven, Brahms and Chopin, excellent knowledge of style, and maturity marked the playing of Harold Trauman and Ida Goldstein.

Intonation of fine quality was evident in the playing of a Bruch Concerto by Adele Vertes, violinist. Laura Binder, Rebecca Kutel and Rossel Golden, pianists, played brilliantly. As the final number of the program, Carlton Boxill gave a group, demonstrating a beautiful voice splendidly sustained, and meeting excellently the demands of numbers by Mendelssohn and Bishop. Lillian Pearson, Martha Kleinart and Jeannette Binder supplied accompaniments with skill and understanding. The pupils appearing were students of Mr. and Mrs. Maurice Lichtmann and Esther J. Lichtmann of the piano department; Gustave Walther of the violin department, and Alberto Bimboni of the voice department.

After the recital the audience visited the exhibition of works by students of the Master Institute, from the painting, sculpture and design departments. The exhibition is to be open until June 1.

Francis Rogers Pupils Heard

Four pupils of Francis Rogers, including Helen White, soprano; Marie Levering, contralto; Charles Kullman, tenor, and Walter Preston, baritone, were heard in concert in Steinway Hall on the evening of May 13, with Helen Moore at the piano. Miss White began the program with an air from Rameau's "Dardanus" and sang songs by Fauré and Horsman, winning an encore. Mr. Preston followed with "Non piu Andrai" from Mozart's "Figaro" and two songs, being recalled for two encores. Miss Levering was then heard in the familiar "Ah, Rendimi" by Rossi's and songs by Franz and Johns as well as several encores. Mr. Kullman's group included arias from "Don Giovanni" and "Manon" and two encores. The program closed with Liza Lehmann's "In a Persian Garden." The audience was large and most enthusiastic in its reception of the young singers. J. A. H.

Belgian Quartet Signs with Bogue-Laberge

The Belgian Pro-Arte Quartet, which will visit America next season at the invitation of Mrs. F. S. Coolidge, will be under the management of the Bogue-Laberge Bureau for a transcontinental tour, following its appearance at the annual chamber music festival to be held at the Library of Congress in Washington on Oct. 6, 1926. The personnel consists of Messrs. Onnou, Halleaux, Prevost and Mass.

Edwin Hughes to Hold Summer Classes

Edwin Hughes will hold his usual summer classes for pianists and piano teachers from June 28 till Aug. 7.



THE above snapshot was one of the last to be taken of the late Theodor Leschetizky, and shows the eminent teacher with Marguerite Melville Liszniewska on the veranda of his villa in Vienna. Mme. Liszniewska, who was for many years assistant to the pianist-pedagogue, will carry on his ideas in her summer classes in California, which she will hold for the Sorosis Club of San Francisco, from June 21 to July 23, and for the Hollywood Woman's Club, from Aug. 2 to Sept. 3.

Meader to Tour Under Haensel and Jones

George Meader, tenor of the Metropolitan Opera, has signed a contract with Haensel & Jones, covering his musical activities in the United States, Canada, Mexico, Cuba and Australia. Mr. Meader has recently completed a three weeks' tour with the Metropolitan, singing in Atlanta and Cleveland, and returning to New York in time to sail on May 7 for Europe on the Olympic. He will join Mrs. Meader and his daughter Marion in Stuttgart, whence they will go to Baden-Baden, where he will participate in the festival to be given in that city under Artur Bodanzky. Later Mr. Meader gives recitals in Cologne, Dresden and Berlin, returning to this country in October, in time for the opening performances of the Metropolitan.

Harold Samuel to Give Unique "Bach Week"

Harold Samuel, English pianist, will give next season, for the first time in America, a "Bach Week" of six recitals with a different program each day. The series is scheduled to begin on Jan. 18 in Town Hall and will consist of three evening recitals and a like number of matinees. The programs are to be made up of works composed for the clavichord and harpsichord and will include the Partitas, English and French Suites, Toccatas, Preludes and Fugues, the Thirty Variations and others. Mr. Samuel will return for his third American tour late in December.

Zimbalist to Hold Master Class in New York

Efrem Zimbalist will hold a master class in the art and repertoire of the violin during June, July, and August in Steinway Hall, New York. The class will be open to all violinists whose qualifications are satisfactory. There will be fifteen sessions, lasting from three to four hours each.

Max Jacobs to Give Concerts Next Year

Max Jacobs and his Chamber Symphony of thirty-two musicians will give a series of three Sunday evening "concerts intime" in Aeolian Hall next season. The dates are Nov. 7, Feb. 6, and March 27. The programs will include novelties and rarely performed orchestral works.

Wanda Landowska to Teach Near Paris

Wanda Landowska, her American tour over, has returned to her home at St. Leu-la-Forêt. There, from June 25 to

Oct. 1, Mme. Landowska will give private lessons and courses in the interpretation of the music of the past. These courses are intended not only for pianists but also for musicians interested in obtaining authoritative guidance in the essentials of pure style which the correct performance of the music of these epochs requires. In addition to a library rich in manuscripts and old editions of vocal and instrumental music, many mementos, collected in the course of her travels, fill the home of Mme. Landowska. A clavichord ornamented with remarkable paintings, the piano which belonged to Chopin during his stay at Majorca, a drawing by Rodin with a dedication, inscribed photographs of Tolstoi with his family, and many historical documents are included.

Cecilia Hansen Scores on Continent

Cecilia Hansen, violinist, who completed her third American tour late in March in order to make a tour of Holland, Germany and Austria, scored in her Continental concerts this spring. She played in The Hague, Amsterdam and Rotterdam as soloist with the Concertgebouw Orchestra under Willem Mengelberg. Miss Hansen is already booked there for fourteen orchestral and recital engagements next November. On April 23 she appeared as soloist with orchestra in Vienna, on April 25 gave a recital in Budapest and on April 27 a recital in Vienna.

Ralph Leopold Gives Lecture-Recital on Wagner's "Rheingold"

Ralph Leopold, pianist, was heard in an interesting lecture-recital on Wagner's "Rheingold" with the assistance of the Duo-Art in Aeolian Hall on the morning of May 15. Mr. Leopold gave a sketch of the plot of the opera, scene by scene, playing the leading-motives as he went along, and then presenting his Duo-Art recording of excerpts from the first and second scenes and the Entrance of the Gods into Valhalla. The audience, which was a large one, listened with rapt attention throughout the recital. J. A. H.

Germaine Schnitzer Appears in Atlantic City

To Germaine Schnitzer fell the honor of being the first pianist to be heard in the auditorium erected by the Hotel Chelsea on the boardwalk in Atlantic City. This mammoth auditorium is said to hold 65,000 people and to be the largest of its kind in the United States. Mme. Schnitzer was engaged to appear there on the afternoon of May 18, in a concert which closed her season, which has been an active one. On June 15 she is leaving for San Francisco, to begin her master class on June 28.

Notes From Nicola A. Montani's Studio

Marion Haley, an artist from the vocal studios of Nicola A. Montani, won gratifying success in her initial concert appearance in Camden, N. J., in the Walt Whitman Hotel on April 19. Miss Haley sang "Pace, Pace Mio Dio" from "La Forza del Destino," "Qui Dei Contrabbandieri" from "Carmen," and works of Schumann, Toselli, Tosti, Hahn, Dvorak, Ronald and Dell'Acqua. A costume recital which included operatic scenes was given under the auspices of the Montani Studios in the Academy of Music Foyer, Philadelphia, on May 3.

Dilling Pupils Appear in Concert

Mildred Dilling gave a harp recital, participated in by her pupils, in the home of Mrs. William Emerson Peck on May 1. Those appearing were Rosemary Evans, Irma Ruth Vonnegut, Marion Slatery, Mary Platz, Mrs. Thomas Allen, Claire Luger, Elizabeth Kalk, Suzanne Stone, Crissie Tonetti, Helen Clapham and Gertrude Hopkins, all revealing dexterity and intelligence. Miss Stone appeared in a concert at the Amackassin Club recently, being well received.

Levitzi to Play for Winona Bishop

Mischa Levitzi has been booked for a special recital in Winona, Minn., on June 14, which will be given on the occasion of the annual reception to the Bishop of Winona, the Right Rev. Patrick R. Heffron. The reception and recital will be under the auspices of the Winona College of Saint Teresa.

IN NEW YORK STUDIOS

Pupils of Marguerite Valentine's piano studio appeared in a recital in Carnegie Chamber Music Hall on May 15. Participating were: Beatrice Kahn, Evelyn Cjegelman, Harriet Wagner, Evelyn Krapkoff, Rosalind Crost, Mary Haimowitz, Esther Dinin, Fanny Rownin, Miriam Mann, Anna Blum, Florence Karp, Sylvia Tannenbaum, Ruth Kluger, Gertrude Tasgel, Sophie Weinstein and Anna Grossman.

On May 11, Marion Callan, coloratura soprano, a pupil of Claude Warford's, sang, interestingly and with much charm, a program of songs in her teacher's studio. Opening with a Scandinavian group in costume, she followed



AUGUSTA COTLOW says that many who come to her for ideas in piano teaching or to do public work, seem to lack definiteness, and this she endeavors to impart in a systematic manner, demanding thoroughness and accuracy, even in the smallest detail. Many of Miss Cottlow's pupils are successful teachers in various parts of the country. Among them are Lillian Jeffreys Petri, head of piano department in the University, Corliss, Oregon; Annie May Carroll, Atlanta, Ga.; Nina Entzminger, New York and Greenville, S. C.; Hyla Long, Oklahoma City; Bertha Rich, New York; Ralph Fortner, Scarsdale, N. Y.; Gertrude Hale, Maplewood, N. J.; Merrill Hutchinson, Atlanta, Ga.; Lucile Smith, Greenville, S. C.; Joy Keck, Mt. Vernon, N. Y.; Marguerite Runyon, New York; Eva Dungan, State Normal, Norman, Okla.; Pearl Brandage, New York; Edith Hall, Anderson College, Anderson, S. C.; Roy Vanderhof, E. Orange, N. J.; Jennie Hawley, Bridgeport, Conn.; Kate McKenna, Orlando, Fla., and many others, both in this country and abroad.

Ukrainian Artists in Concert

The Ukrainian Musical Circle gave its first operatic concert in the auditorium of the Washington Irving High School, New York, on the evening of May 23. The artists taking part included Glieria Komapneiskaia, mezzo-soprano; Julia Malevitch-Shustakevich, dramatic soprano; Jonas Butenas, baritone; Roman Prydatkevych, violinist, and Miss O. Nazarevich, pianist. There was also a male quartet composed of members of "the famous Ukrainian National Chorus" and including K. Shehit, I. Davidenko, P. Ordinsky and G. Shandrovsky. A Ukrainian ballet was also seen in folk-dances.

with "Una voce poco fa" and an American group by Russell, Kramer, Rybner and Warford. The final group, in Oriental costume, included Warford's "Dream-Song," Bauer's "Orientale" and David's "Charmante Oiseau." Her hearers were delighted with Miss Callan's artistic singing. W. C.

Yascha Fishberg presented artists from his studio in Guild Hall recitals on May 16 and 23. The players revealed technical proficiency in violin numbers by established composers. Those appearing were Edith Horowitz, Dorothy Newman, Jack Friedman, Miriam Fishberg, Anton Spector, Max Metz, Irving Wise, Jacob Leff, Ida Epstein, Louis Fox, Jack Wolinsky, Max Schwartz, Bernard Kundel, Allen Fishberg, Kalman Shraga, Chancie Lieber, Jack Shapiro, Paul Mauman, David Wasserman, Sidney Fass, Walter Magdid, Evelina Cohen, Mannes Applebaum, Benjamin Beckerman, Sidney Hellman, Henry Uselaner, Michael Icfanco, Alex Solomon, Antonio Gisone and John Sertmolin.

Edith Baxter Harper pupils have won success in the vicinity lately. Elsie Ahrens has been engaged as a soprano soloist of the Grace Methodist Episcopal Church in Brooklyn; Minna Gilsow as solo soprano of the Ocean Avenue Methodist Episcopal Church in Brooklyn, and Maude Applegit has been appointed to a similar position in the Richmond Hill Presbyterian Church. These three singers have studied from the beginning of their vocal careers with Mrs. Harper and have appeared many times in New York. Mrs. Harper herself returned to the concert field this season after an enforced retirement because of her husband's illness. She appeared in Flushing in recital; in the Waldorf; before the Brooklyn Unity Club, the East Orange Community Chorus, and many societies. She will appear extensively next season.

A number of Sergei Klibansky's artists have been making successful appearances. Cyril Pitts pleased with his singing of the tenor lead in the first American performance of "The Coronation of Pompea" by Monteverdi, which was staged by Smith College in Northampton, Mass. He was re-engaged for another performance, on June 18. Fanny Block has been selected to appear under the management of the National Music League. Miss Block has been substituting lately in the Holy Trinity Church. Grace Terhune gave a concert in the First Baptist Church in Lincoln, Neb. Louise Smith was heard in Paterson, N. J., on May 6. Gladys Brown has been making successful appearances in Des Moines, Iowa. Betty Eldridge is touring on the Loew circuit. Clarence Bloemker was engaged as tenor soloist by the Crescent Avenue Church in Plainfield, N. J. Mr. Klibansky gave another pupil recital in the auditorium of the Y. M. H. A. with Margaret Reisch, Anne Elliott, Anna Prinz and Clarence Bloemker. Miss Prinz received great applause after her singing of the "Samson and Delilah" aria.

Another of the La Forge-Berumen Saturday evening musicales was broadcast from WOR on May 1. Participating were Frances Fattmann and Avis Janvrin, sopranos; Gladys Olsson, pianist, and Myrtle Alcorn and Bessie Morgan, accompanists. Mrs. Janvrin sang two groups in French and English and revealed a delightful voice of power and range. Mrs. Fattman used her dramatic voice to advantage in "Ritorna Vincitor" from "Aida." Miss Olsson played two groups of solos, revealing fine interpretative ability and good tone. Gretchen Altpeter, pupil of Frank La Forge, will spend the summer touring Europe. Miss Altpeter will visit most of the important cities of the Old World and will return in the fall for another active season of concert work. Edna de Lima, who has studied with Mr. La Forge, has met with success in Paris and is at present engaged in a tour of South Africa. Mme. de Lima is featuring several of Mr. La Forge's songs on her programs.



THUEL BURNHAM is completing one of his most successful seasons of teaching since his return to America. His class, representing every section of the country, contains a number of artists who have made concert and radio appearances during the season. Several of Mr. Burnham's artists have been relayed over twelve stations in the evening programs from Station WEA. The last two to appear have been Sally Caskin, who won praise in her appearance with orchestra in Philadelphia last season, and Russell Wragg, pianist and composer, whose playing and compositions have won attention. Emma Janet Ray was heard on May 26. Zillah Halstead, Ray Ballard and Marion Flagg are among those who will study with Mr. Burnham during the summer. Marie Davis appears in concert the first of next month in New Rochelle, under the auspices of the Women's Club. Several accompanists from the Burnham studios are engaged with artists in New York and on tour. Mr. Burnham will teach during the entire summer in New York and will take his vacations in weekends, as last year.

Herbert Cycle Featured in Capitol

In memory of Victor Herbert, Maj. Bowes offers a cycle of Herbert music by the orchestra, David Mendoza conducting, in the Capitol this week. The group includes "Badinage" and "Pan Americana." The musical program also embraces a group of ballads sung by Celia Turrill and William Robyn, consisting of Brahms' "Lullaby" and "Mother Dear" by Sidney B. Harris.

Daniel Ericourt Gives Knabe Hall Recital

An invitation piano recital was given by Daniel Ericourt in Knabe Hall on the evening of May 18. Mr. Ericourt played a taxing, interesting program which included Beethoven's F Minor Sonata, Op. 57; three Studies, a Prelude, Mazurka, and the Fantasy of Chopin, and pieces of Albeniz, Ravel and Ericourt.

MLLE. BERT SAILS

American Representative of Cortot Takes Scholarship Winners Abroad

On May 26 Berthe Bert was scheduled to sail for France with seven American pianists who have been awarded scholarships by the Alfred Cortot School of Piano, entitling them to a two months' trip to France, where they will attend the classes of Mr. Cortot. Mlle. Bert, the representative of Mr. Cortot's method in the United States, has had these pianists under her in classes in New York, Philadelphia and Boston.

The scholarships were awarded to the following students: David Barnett of New York; Carl Breicken of Kentucky; Pauline Danforth and Mr. De Vanny of Boston; Mr. Griggs of Houston, Tex.; Martin Howard of Iowa, and Mr. Montanye of Philadelphia.

Kingswell-Smith Pupils Reveal Talent

Pupils of Ernest Kingswell-Smith appeared in a Steinway Hall recital on May 21. Those who played were Leila Van Velsor, Anna Roesch, Mildred Qua, Frances Barber and Rosamond Kittle. Elva Kalb, soprano, was the assisting artist. All of Mr. Kingswell-Smith's artists revealed talents out of the ordinary. This was particularly true of Miss Van Velsor, whose musicianship and technical facility mark her as a virtuoso of decided possibilities. She was equally at home in a Bach Prelude and Fugue, a Chopin Ballade, Ravel's intangible "Noctuelles." The program was interesting throughout and made no concessions to popular appeal. Encores were not unknown, and the hearers evinced much enthusiasm. D. S. L.

PASSED AWAY

S. Dwight Smith

PITTSBURGH, PA., May 22.—S. Dwight Smith, organist, died in the Presbyterian Hospital here on May 17. Mr. Smith was born in Mansfield, Ohio, in 1874, and came to Pittsburgh in 1906, as organist of the First Presbyterian Church in Allegheny, which position he held until his death. He was also connected with the Estey Organ Company for about twelve years. He is survived by his wife and two daughters.

WILLIAM E. BINSWANGER

Wilhelm Buers

HAMBURG, May 20.—Wilhelm Buers, operatic bass, met death in a motor accident here recently. The singer was born in Krefeld in 1878, studied at the Cologne Conservatory, and had been heard in the principal German cities, as well as in London and New York. He was popular in Wagnerian rôles. A funeral service was held in the Hamburg City Theater, where he was a member of the operatic company.

Helen Scofield Thayer

Helen Scofield Thayer wife of Gordon Russell Thayer, pianist and teacher, died of pneumonia at her residence in New York on May 23, after a brief illness. Mrs. Thayer was the daughter of the late Ebenezer Scofield of New York.

Mme. Hans Pfitzner

MUNICH, May 15.—Mme. Hans Pfitzner, wife of the composer, died here recently.

J. ROSAMOND JOHNSON and TAYLOR GORDON

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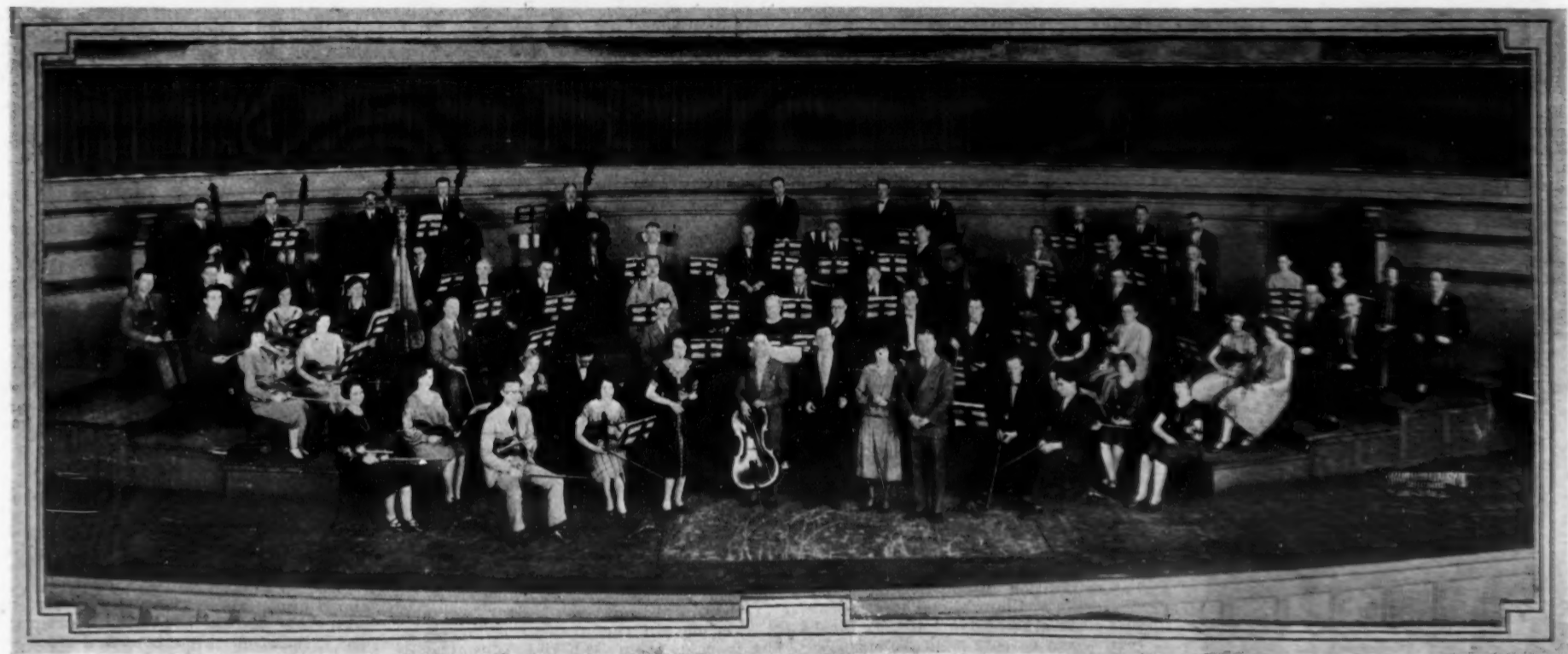
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New Symphony Orchestra Earns Its Spurs in Chicago



The Chicago Musical College Symphony, New This Season, Gave Its Second Concert in Orchestra Hall, on May 18. Shown Above, with the Orchestra, Which Is Recruited from the Student Body, Are the Conductor, Isaac Van Grove, and the Soloists Who Were Heard at the Recent Concert. Pictured Standing, from Left to Right, Are Theodore Blieding, of Joplin, Mo., Pupil of Léon Sametini; Efram Garcia, of Chicago, Pupil of Jaroslav Gons; Mr. Van Grove; Mildred Warner, Pianist, of Chicago, Student of Edward Collins, and Frank Ruff, Tenor, of Union, N. Y., Studying with Herbert Witherspoon. The Soloists Are Regular Students of the Chicago Musical College, and Were Chosen for This Appearance Because of Their General Fitness for Professional Concert Work, and Not in Competition. The Concert Is Reviewed in the Regular Weekly Chronicle from Chicago on Page 25

Berlin Has Wagner Cycle and Concerts

BERLIN, May 5.—The return of Wilhelm Furtwängler from America was signalized by his appearance as conductor of the ninth concert of the Berlin Philharmonic. The popular leader gave a program including Dvorak's 'Cello Concerto, played by Piatigorsky; the Fourth Symphony of Tchaikovsky, played with much spirit, and a Handel Concerto Grosso. The conductor was stormily applauded.

Beatrice Harrison, English 'cellist, proved herself an excellent artist in her recent appearance in the Bechsteinsaal. Her cantabile playing was particularly beautiful. Another welcome guest was Samuel Dushkin, violinist, who, in the last of three recitals here, played Handel's D Major Sonata with fine virtuosity.

Haydn's "Seasons" was sung by the chorus of the Singakademie in the large Philharmonic Hall. Georg Schumann led the fine old masterpiece with much loving care, and the excellent soloists included Birgit Engell, and Alexander Kipnis, of the Chicago Opera.

Events operatic have been marked by some merit in recent weeks, principally because of the guest appearances of Carl Muck in the "Ring" cycle at the State Opera. This house gave performances this winter of works from "The Flying Dutchman" to "Tristan and Isolde." Many of these performances were somewhat mediocre. In the "Dutchman," only Leo Blech's orchestra conquered.

Publishers Seek to Extend Brahms' Copyrights

A MOVEMENT by the German publishers of Brahms' works to have the copyright extended is reported in dispatches from Europe. The foreign copyright law provides that a composer's works fall into the public domain thirty years after his death. In the case of Brahms, deceased in 1897, the period is due to transpire next year. The proceeding opened by the publishers has not as yet brought any extension. The case recalls to the mind of several commentators the famous case of "Parsifal" in 1913, when the Wagner family unsuccessfully sought to retain the monopoly for the theater in Bayreuth.

Barbara Kemp and Theodor Scheidl, as *Senta* and the *Dutchman*, proved vocally overweighted. "Tannhäuser" fell rather flat, owing to a middling cast, under Kleiber. "Lohengrin" was even less good, though Blech again did all he could to right the performance. "Tristan," under Kleiber, seemed little in accordance with tradition, though Frida



A New Bust of the Late Ferruccio Busoni, Which Has Recently Been Completed by the German Sculptor Kolbe

Leider was a vocally good *Isolde*. Similarly, "Die Meistersinger" was only of routine merit.

On the whole the Städtische Opera has provided more enjoyable performances this spring, and in many cases they were even of outstanding merit. Bruno Walter has secured a series of fine guest singers. Most notable recently was Sigrid Onegin, who on her return from America sang *Brangäne* to the *Isolde* of Hélène Wildbrunn. Mme. Onegin also conquered by her noble voice in Berlioz songs with the Philharmonic, under Walter. This conductor gave "A Masked Ball" with Fritz Krauss, an excellent tenor, who will be heard in London this month; Lotte Schöne, Maria Olszewska and Heinrich Rehkemper.

Among recent recitalists was Elena Gerhardt, whose art is always welcome and has become somewhat of a rarity in Berlin in recent years. Though she was tonally not at her best, her interpretation of Schumann songs moved as always. Paul Bender, bass, and Walter Gieseke, pianist, were welcomed after American visits. Frederic Lamond, the Scottish pianist, was heard in a joint recital with George Kühlen-

kampff, in a Beethoven program to mark the centenary of this composer's death. Carl Flesch was among the notables heard in recent lists.

Excellent chamber music has been dispensed by the Busch and the Bohemian Quartets. The former group gave a new Quartet by Gunther Raphael — a work which has neo-Romantic leanings and a bit of Reger influence.

Lyda Needson, a young American soprano, created interest by her clear voice and charming presence in a program of songs at the Beethovensaal. Her program included songs by Schubert, Schumann, Sidney Homer and La Forge.

Bologna Offers Big Opera Prize

BOLOGNA, May 12.—The Council of Bologna is offering a prize of 10,000 lire for an opera by an Italian composer under thirty years of age. The entrant must also file a preliminary statement with the Council showing that he has sufficient theoretic training to compete. The opera must fill the major part of an evening. Complete libretto and orchestral score must be submitted. The contest closes on March 31, 1927.

New British Opera Company Urged

LONDON, May 10.—A campaign has been opened for a new touring organization to be called the British Opera Company. The chief mover in the proposed enterprise is Hughes Macklin, tenor. His plan contemplates appearances in the smaller towns of Great Britain only. The repertoire announced includes standard works, as well as Wallace's "Mariana."

Jena University Honors Reger

JENA, May 20.—The tenth anniversary of Max Reger's death was made the occasion of an academic festival from May 9 to 11. The events were led by the University director, Rudolf Volkmann. The Busch Quartet, the Erfurt City Theater Orchestra and soloists were heard.

Mainz Hears Stravinsky's "Mavra"

MAINZ, May 8.—The Mainz City Theater recently gave the first stage performance in Southern Germany of Stravinsky's one-act buffo opera, "Mavra." The witty score, with its dance rhythms and singable music, made quite an effect under the precise baton of the local general music director, Paul Breisach. The parody qualities of the work were well brought out in grotesque pantomime. On the same bill was a revival of Julius Bittner's opera, "Das Höllisch Gold" (Gold of Hell).

Schreker Ballet for Berlin Next Year

BERLIN, May 10.—A new Schreker ballet, "Spanish Festival," will be given next season at the Kroll Opera House. This is a revision by Schreker of his orchestral suite, "The Birthday of the Infanta," and the action will follow the Wilde story. In the next few weeks this house will give two dance novelties—"Scarecrow," arranged by Max Terpis to music of de Falla, and "Don Morte" (Sir Death), based on a story by Edgar Allan Poe, with music by Wilkens.

Cinema to Occupy Milan's Carcano

MILAN, May 15.—The old Carcano Theater here, which has been used for opera from time to time during many years, will be devoted to motion pictures after September next. It is probable that it will be extensively rebuilt in the modern cinema "palace" style.

German Conductor Invited to Scala

MILAN, May 17.—Werner Wolff, the Hamburg conductor, has been invited to conduct several performances at the Scala during this month. It is expected that Wolff will, if he accepts the invitation, lead the revival of "Tristan."

Cadman to Head Bowl Music Committee

LOS ANGELES, May 22.—Charles Wakefield Cadman will be chairman of the new music committee of the Hollywood Bowl Association. This committee will act in an advisory capacity to the directors and manager. Others on the committee are Carolyn Alchin, Alice Coleman Batchelder, Blanche Rogers Lott and Mrs. Joseph Zuckerman. Mrs. Bardette Norton, president of the Hollywood Community Chorus, is elected to the directorate. The following are re-elected: Allan C. Balch, F. W. Blanchard, Dr. T. Perceval Gerson, F. E. Keeler, E. N. Martin, M. F. Palmer, C. E. Toberman, and A. J. Verheyen. Officers are Mr. Balch, president; Mr. Toberman, first vice-president; Mr. Keeler, second vice-president, and Mr. Verheyen, treasurer. The charter membership is increased to its full quota of thirty-one by the election of Los Angeles citizens, Henry M. Robinson, Mrs. E. A. Bryant and Mrs. Force Parker. The dedicatory opening festival will be held on June 22.